THE TIMES LITERARY SUPPLEMENT

T·L·S

3 DECEMBER 1971
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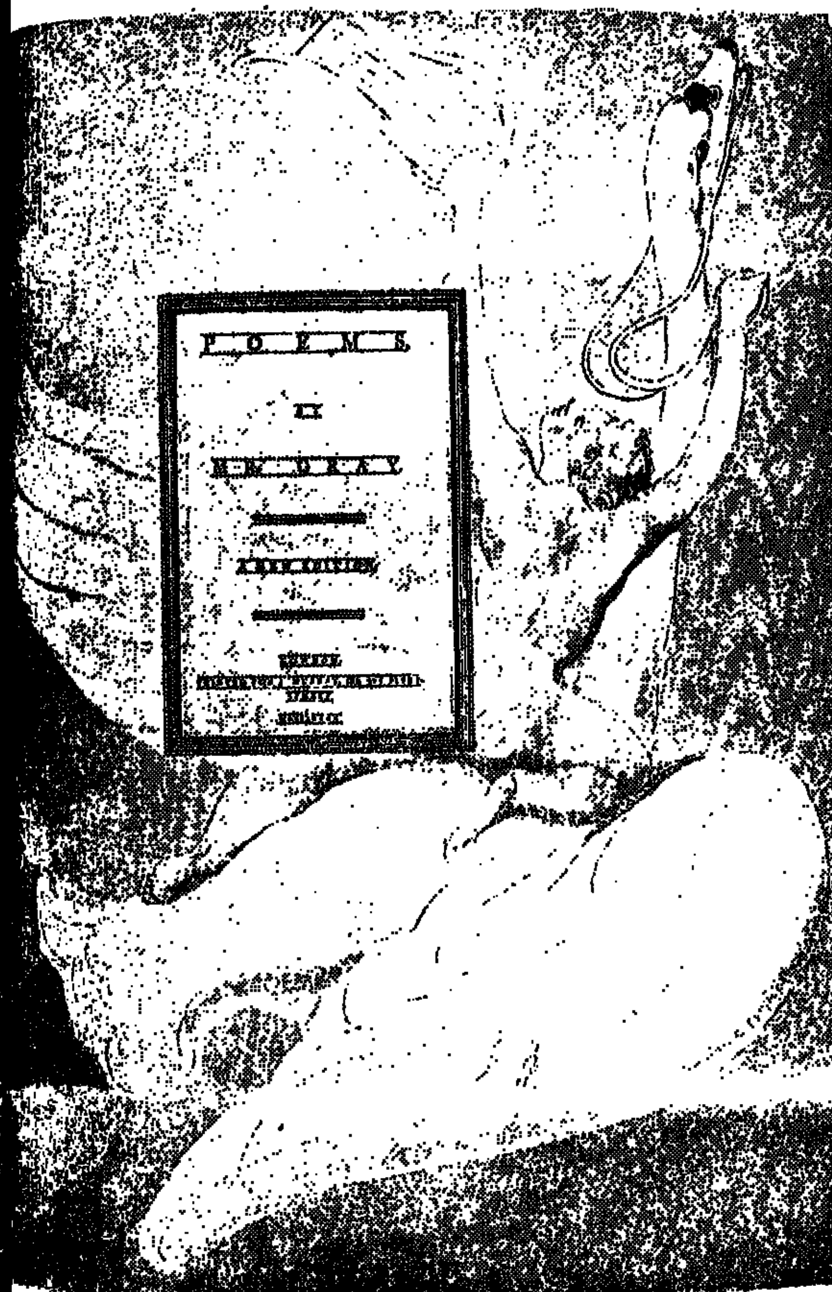
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TRAVEL

FRIDAY 10 DECEMBER 1971 • No. 3,641 • Price 10p




Two black-and-white reproductions from William Blake's Water Colour Designs for the Poems of Thomas Gray (see Commentary, page 1550).

The composite art of Blake

THE PROLIFERATION of Blake studies since the Second World War is becoming a small chapter in the history of literary scholarship. The scope and originality of this boom is the more impressive when it is realized that Blake scholarship has been hampered by the lack of proper tools. Less than fifteen years ago there was no adequate text of Blake's work, except the scarce and expensive three-volume 1925 edition by Sir Geoffrey Keynes; less than ten years ago, no concordance and no bibliography, except the edition by Keynes of 1921. Only texts of the manuscripts have been similarly delayed. Satisfactory reproductions of Blake's illuminated poems began to appear, again in very expensive limited editions, less than twenty years ago and are still incomplete. At the same time, ...ing and then interpreting ... have presented some unusually difficult problems.

The life of Blake and the chronology of his works still contain unanswered questions, and his debt to poetic and artistic and intellectual tradition becomes more complex with every new attempt to define it. Blake's meaning—the elusiveness of his idiosyncratic concepts and imagery, the characters and events of his original myth—may seem to grow clearer with repeated discussion; yet there is still no consensus among the many lines of interpretation, and the dynamics of his forms are just beginning to be grasped.

All in all he presents a formidable challenge, which has called forth an energetic response. There is no need now to describe the new directions that Blake studies have taken since the appearance of the pioneering work of J. Bronowski, Mark Schorer and especially Northrop Frye in the 1940s; the output of a single year is more than enough to measure the variety of critical approaches to Blake and the quality of critical imagination he elicits.

The most interesting trend in recent criticism is represented by *Blake's Visionary Forms Dramatic*, a collection of essays edited by David V. Erdman and John E. Grant on the theme of Blake's "composite art" of poetry and painting in his illuminated books. Already it appears that this volume may prove as seminal as Frye's *Fearful Symmetry* twenty-four years ago, and change the course of Blake studies for some time to come. What is original in its method is the sophisticated understanding of the poetic text which it brings to bear on the interpretation of the designs, which is then turned reflexively to illuminate the text: thus achieving a unified insight which neither the art historian nor the purely literary critic can reach by approaching Blake from one side or the other. Another significant aspect of this collection is that it represents a genuine collaboration, originating in a symposium at Columbia University in 1968 and developing with continuous critical give-and-take which survives in the cross-comments of the final version.

Its synoptic view of Blake's composite art in its entirety has been anticipated only by Kathleen Raine in her monumental study of *Blake and Tradition*. Yet she regarded this art primarily as illustrating her thesis of Blake's relation to traditional metaphysics, a self-chosen limitation which is both the strength and the weakness of her vision of Blake. By contrast, one of the virtues of *Blake's Visionary Forms Dramatic* is its multiplicity of critical perspectives on its central subject, which does far better justice to Blake's extraordinary range of reference both poetic, pictorial and intellectual. This multiplicity also suggests, at times quite explicitly, the extent to which Blake's relation to most of the traditions in which he worked was radically antithetical: a thinker or a poet most

ALSO IN THIS ISSUE

Passenger in a Guide Book, by James Morris 1545
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often interested him as providing forms and ideas to be inverted, broken, re-created. W. J. T. Mitchell's key essay on "Blake's Composite Art" shows how Blake took the basic premise of the eighteenth-century art of illustration, *ut pictura poesis*, as representing the two disjointed halves of the rationalist universe—space and time, body and soul, sense and intellect, *dulce et utile*—which he felt it his mission to reshape into one.

The other essays in the volume explore various aspects of this fusion between poetic and pictorial idea, temporal and spatial structure, verbal and iconic symbol, through the whole range of Blake's illuminated books, with side-glances at works of his own which he did not illustrate and at his illustrations to works of other writers. Among the most interesting, D. V. Erdman contributes a brilliant analysis of *America* in terms of cinema, showing how the sequence of designs provides not only a visual extension of the poetic narrative but also a kind of soundtrack heightening the dramatic action. One of the designs is noteworthy as depicting an imaginary event which in 1793 Blake could not have dared to represent in words: the trial and decapitation of a king.

W. F. Halloran's analysis of the structure of *The French Revolution* reveals a spatial symmetry of narrative areas and movements which would come instinctively to a painter blocking out a canvas: a kind of organization that Blake repeats in his groupings of a series of designs, as in the explicit symmetries of the *Job* engravings or the less familiar sequence of four portraits of the poet in his *Illustrations to the poems of Gray*. Janet Warner traces the development of an idiosyncratic vocabulary of gesture through which Blake came to express with increasing clarity the various relationships of man to God dramatized in his poems: separation, re-creation, union. Conversely, Irene Chayes studies the use of a traditional poetic and pictorial motif, the Cupid and Psyche legend, as Blake drew on it to develop his own theory of sexual relationships, using the fixed associations of the legend to hint proleptically at dimensions of emotional growth beyond the limits of a single poem or picture.

At times in this volume the method overreaches itself in subtleties beyond anything we can quite believe Blake intended: as in a truly Urizenic analysis of the geometric structure of *The Book of Urizen*, which seems to exemplify the same symmetry (defined as "obsession with conceptual and fragmented phenomena at the expense of a unified and sensory experience") that it expounds. An opposite critical tendency might be called Orcan: a meteoric shower of insights which shoot from zenith to horizon to rise in new-spangled terms in the opposite sky. George Quasha's dazzling essay on "Orc as a Fiery Paradigm of Poetic Torsion" nearly succeeds in distracting our attention from Blake himself in its pursuit of biological, linguistic, anthropological, and phenomenological analogies. Nevertheless, the very excitement about Blake's implications for contemporary theories of art which it communicates reaffirms Blake's own hope to "rouze up the Young Men of the New Age".

BOOKS DISCUSSED IN THIS ARTICLE

DAVID V. ERDMAN and JOHN E. GRANT (Editors):
Blake's Visionary Forms Dramatic
476pp plus 121 plates. Princeton University Press. London: Oxford University Press. £9.50.

IRENE TAYLER:
Blake's Illustrations to the Poems of Gray
169pp plus unnumbered plates. Princeton University Press. London: Oxford University Press. £12.

KATHLEEN RAINE:
William Blake
216pp. Thames and Hudson. £2.10 (paperback, £1.25).

RUTHVEN TODD:
William Blake: The Artist
160pp. Studio Vista. £1.80 (paperback, 80p).

MARTIN BUTLIN:
William Blake
A Complete Catalogue of the Works in the Tate Gallery
80pp. The Tate Gallery. £1.90.

DAVID BINDMAN (Editor):
William Blake
Catalogue of the Collection in the Fitzwilliam Museum, Cambridge
88pp plus 74 plates. Cambridge: Heffer, for the Syndics of the Fitzwilliam Museum. £3.

The Poems of William Blake
Edited by W. H. Stevenson
Text by David V. Erdman
877pp. Longman. £4.25.

MONA WILSON:
The Life of William Blake
Edited by Geoffrey Keynes
415pp. Oxford University Press. £3.25 (paperback, £1.75).

William Blake's "All Religions Are One"
Edited by Geoffrey Keynes
Trianon Press. Distributed by Bernard Quaritch. £18.

Drawings of William Blake
Edited by Geoffrey Keynes
92 plates. New York: Dover Publications. London: Constable. Paperback, £1.75.

GEOFFREY KEYNES:
Blake Studies
263pp. Clarendon Press: Oxford University Press. £7.

DAVID V. ERDMAN:
Blake: Prophet Against Empire
546pp. Princeton University Press. London: Oxford University Press. £6.

MORTON D. PALEY:
Energy and the Imagination
272pp. Clarendon Press: Oxford University Press. £2.50.

A more sober but equally illuminating essay is Irene Tayler's discussion of Blake's designs for Gray's "Ode on the Death of a Favourite Cat", revealing Blake's unexpected wit in turning Gray's cautionary tale into something like a parable of women's liberation. Yet this should come as no real surprise: the traditional definition of the sexual relationship as predatory or exploitative, based on self-love, which Gray cynically assumed, was an object of Blake's scorn from beginning to end of his work.

Mrs Tayler's survey of the entire series of 116 designs in her volume, *Blake's Illustrations to the Poems of Gray*, defines Blake's characteristic approach to illustration as one of "vigorous critical reinterpretation". This he developed through a long career as illustrator of other men's work, in which his output bulks five or six times as large as his designs to his own poems.

The Gray series is a kind of one-way running dialogue between the poet and his illustrator, at times a lovers' quarrel, in which Blake not only seizes on Gray's invitation to his reader to visualize his metaphors but often goes beyond the text to expand or even correct Gray's own visions. If these reinterpretations require some grasp of Blake's own conception of the themes he shared with Gray—innocence and experience, love and war, the poet and his prophetic function, the nature of life and death itself—a close study of the designs also deepens one's sense of the complexity and intensity of Blake's attitudes. It is the very lifelessness of Gray's vision of death in the "Elegy Written in a Country Churchyard" which Blake protests against in his final set of designs, through a subtle manipulation of pictorial tone which Mrs Tayler analyses brilliantly.

These innovations in Blake studies have not eliminated the need for new introductions to his work: in fact they have increased it. One such need is met by Kathleen Raine's new volume in the "World of Art Library". *William Blake* is a brief, gracefully written, and generously illustrated biography concentrating on Blake's achievement as a painter, a subject to which Miss Raine brings a wide knowledge and deep love. In viewing his work against the background explored in *Blake and Tradition* she inevitably underplays and perhaps oversimplifies much that is important and irreducibly complicated, especially in Blake's political paintings. For instance, his "Spiritual Forms" of Nelson and Pitt can hardly be construed as supporting English national policy in 1809, even in a "spiritual" sense. Still this book is recommended by its enthusiasm; it should persuade the reader unfamiliar with Blake's art to "enter into these Images in his Imagination . . . and be happy", as Blake once urged.

Ruthven Todd's *William Blake: The Artist* is a handbook in the form of a factual year-by-year account of his production, not attempting to interpret his work but describing Blake's special techniques in expert detail. In the absence of anything approaching a complete catalogue of Blake's paintings and engravings, this provides much useful information. The revised edition of the Tate Gallery Catalogue by Martin Butlin and the new Fitzwilliam Museum Catalogue, edited by David Bindman, are of course authoritative discussions of the works of Blake in these two outstanding collections. The Fitzwilliam Catalogue includes a listing of Sir Geoffrey Keynes's Blake collection, promised as a bequest. The new expanded edition of the 1957 Tate Catalogue revises the original critical descriptions in the light of the latest scholarship; it also provides a fine overview of Blake's work by Sir Anthony Blunt and is handsomely illustrated.

Another long-felt lack has been a serviceable text of Blake's poetry for the serious student. W. H. Stevenson's new edition in the "Longmans Annotated English Poets" series meets a variety of requirements most satisfactorily. Based on Erdman's text as the most reli keeps the chronological ord modernized punctuation freshly revised) that make K text more readable than Er though it does not challeng standard works of scholar their own special grounds of or completeness.

While it does not include prose works, it quotes signific sages in the notes; similarly not include all the variant but does provide all those rele a close critical interpr Undaunted by the questi Blake's final intentions, it several changes—editorially —in the received text, tran a mooted section of *The Fo* and relegating the added pa *Milton* to an appendix, there proving the continuity of both. A novel addition is a series of notes on Blake's illustrations occur in the text, a good remin the other dimension of design.

The most valuable part of edition is the introductions an notations to the separate p Intelligent and succinct, they pr a full background of informat Blake's biblical and classical sions and historical and philo cal references without forcin interpretation or evaluation o reader. For Blake's trouble terminology they provide co accounts which still leave roo the terms to develop from poe poem and vary from context to text.

A few minor omissions and prints are inevitable in any nea Still one wishes that among the biblical references the reason one puzzling lacuna had bee cluded. The deletion in "Rem away that [man] of blood", as Holloway has suggested, is probab to be glossed by II Samuel xvi "Remove away the King" wa risky utterance in 1792 after Royal Proclamation against sedit All in all, however, the Steve text surpasses its predecessors in lucid comprehensibility and sh win a wide number of readers.

A new biography of Blake is to be written. Meanwhile, Ruth Todd is preparing a new revision his "Everyman" edition of G christ's *Life*; and the present re of Mona Wilson's *The Life William Blake*, long out of pr since its revision in 1948, is especial welcome in its new form. Leavi the original text virtually unchange Sir Geoffrey Keynes has correct and updated it in a series of footno keyed to G. E. Bentley's *Bla Records* and his own most rec edition of Blake's *Writings*.

The virtues of this biogra remain its readability, its concis its vivid sense of detail, and

ling of nineteenth-cen ects, especially those post- hrist's *Life*. Its limitations me clear in the light of y and criticism since 1948 fore. Though valuable in is an effort to trace the of ideas in Blake's life and adopted rather too uncriti- F. Damon's view of Blake's a following the Five Stages stic Way, a pattern which hronology and stresses an al mysticism in Blake's work any meaningful sense of is simply not there. Its ndist, anti-political bias ures Blake's involvement deas and issues of his age a portrait rather too close cheerful "simple-minded " described by Gilchrist. ilson *Life* is worth reread- hat it does contain, and ommending to the reader quainted with Blake him- ough a reader still exists.

editing Mona Wilson's *Life* ing the text of his 1967 edi- the *Complete Writings of Blake*, Sir Geoffrey Keynes ly given us another volume magnificent Blake Trust Facsimile" series edited by *Religions Are One*, one of est experiments in illumin- ting; an attractive paper- llection of Blake's pencil e, a few reproduced for the and a revised and expanded of his *Blake Studies*. The original essays of the 1949 have been extended here and the light of new findings. e essays have been added. the most interesting are the of the Arlington Court summarizing the interpreta- H. Wicksteed, Kathleen d others (though, curiously, ing the detailed analysis by field Digby), while noting parallels with Blake's other s; and the biographical on John Gabriel Stedmand George Cumberland.

se studies, as meticulously ed as all Sir Geoffrey's editorial bibliographical work, lay the foundation of knowledge on the further work of interpreta- can build. One sentence in a from George Cumberland the attention. Inscribing a his *Poem on Landscapes* to John Eagles (without a date, years after its publication Cumberland saluted his "the only Poet I was ever d with except S. Rogers". words—from a man who had Blake since his early twenties bought five of the first copies minated books, who wrote himself and had actively pro- Blake's career as artist even ving from London to Bristol in 1801—make us wonder whether Cumberland had momentarily forgotten Blake or simply dismissed his poetry as negligible: "devilish" and "singular works" are two of his later descriptions of it. Casual as it is, this small remark is a staggering reminder of the vast difference between our estimate of Blake today and the figure he appeared in his own times.

For our sense of Blake in his own times we are indebted to David Erdman more than anyone else. The revised edition of his *Blake: Prophet Against Empire* incorporates a good deal of new historical, biographical and textual information, chiefly in the footnotes, and reconsiders some datings and interpretations first offered in 1954. Mr Erdman is ready to change his mind when further research—often his own—points the need; but even the major revision, concerning the date of composition of the various books of *The Four Zoas* and their connexions with contemporary events, amounts in the end to a cautionary qualification of his original account as "a hypothetical structure", not proven by the historical references themselves. But even if, conceding to G. E. Bentley Jr's argument, one adopts a later rather than an earlier date for the extant manuscript of *The Four Zoas*, Mr Erdman's historical parallels are not invalidated thereby: and his reading of this unfinished epic stands up as making very good sense of a very complicated matter. More often than not, subsequent research has confirmed rather than qualified his original positions: as, for example, his analysis of the seathing ironies of Blake's heroic portraits of Pitt and Nelson.

Mr Erdman's political parallelisms are centrally relevant to Blake's work up through the writing of *The Four Zoas*; after that time Blake's interests shift to a wider range of human experience. Morton D. Paley's *Energy and the Imagination* bridges the gap between the earlier and later Blake, building on Mr Erdman's study but extending it in new directions. Indeed Mr Paley's book is one of the most illuminating analyses of Blake's thought as a whole yet to be written. Concise, focused on a single strategic theme, it clarifies in lucid detail the dynamics of Blake's intellectual development that are often omitted from expositions of his system as fixed and defined, or obscured in a welter of shifting terminology.

Mr Paley starts by tracing Blake's characteristic modification of the eighteenth-century concept of energy from a category of the sublime to a force of revolutionary salvation, an agent of Divine Wrath incarnate in the figure of Orc. Following the changes of Orc through the Lambeth Books and the early draft of *Vala*, he then shows how the dead end of history into which Orc leads is transformed by the promise of a release from history embodied in *The Four Zoas* as the Seven Eyes of God, the possibility of regeneration through self-annihilation whose agent becomes Los, the Imagination. We see this central concept of Romantic thought redefined by Blake as the true form of the sublime, the successor to energy, the source of a new selfhood which effects the regeneration of John Milton in Blake's penultimate epic; then in *Jerusalem* energy and imagination are at last fused in the synthesizing struggle of the creation of art, the final form of human regeneration.

Mr Paley's discussion embodies a great variety of approaches to Blake: the literary background, from the Bible through Spenser and Milton to Blake's own contemporaries; intellectual history, including science and religion as well as philosophy, encompassing not only the esoteric sources familar to Blake scholarship but some closer to home usually overlooked, such as Descartes, Hume, and Erasmus Darwin; political history, as a moving force in Blake's development; and the internal momentum of Blake's myth-making, traced through his painting and poetry. Camus and Eliade provide two contemporary contexts in which Blake's political and religious thought take on fresh meaning. *Energy and the Imagination* is a fine example of the coordinative criticism of Blake that is now possible, in which the critic can view his work from a number of different perspectives without having to argue a partisan case for any one of them.

So the future looks bright for the study of Blake. We can look forward to the early completion of the Blake Trust "Colour Facsimile" series, which more than any other publication has made the study of Blake's composite art possible and indeed inevitable. To the Keynes *Bibliography* of 1921 and the Keynes-Wolf *Census* of 1953, both recently reprinted, we may hope that Martin Butlin's definitive catalogue of Blake's work as artist, now being prepared for the Blake Trust, will be added before long, thus providing the last essential tool of Blake scholarship. A new reprint of Blake's *Note-Book*, edited by Mr Erdman, is promised soon. And last, but not at all least, the complete series of 537 designs to Young's *Night Thoughts* will eventually be reproduced for the first time under the joint editorship of John E. Grant, Edward J. Rose and Michael J. Tolley. All this cooperative endeavour—multitudes working as One Man—promises to expand our vision of Blake to a far larger perception of his multitudinous unity.

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Oxford University Press

he heroic Doctor

PHER HIBBERT:
al History of Samuel
Longman. £3.75.

a life of Johnson poses problems. There is a great a the amount and type of For his early years in Lon writer there are periods unaccounted for; we do where he lived, what he to his friends were. On the there are periods in his for which we can construct day-to-day biography; we whom he met, where he went, more, even what he ate. also a great deal of bio- information that is chrono- unattached to any period: s of his habits, state of s and so on. A strictly al narrative will therefore , and greatly dispropor- Boswell's was.

difficulty is that the speak with different voices, Mrs Thrale, and Hawkins the truth (some of the truth, the time), but the truth as it. Conflict of testimony is in any historical investiga- there is a further compli- the case of Johnson's bio- Boswell, Mrs Thrale and all knew or suspected that would write about Johnson, and this awareness coloured their narratives. In considering their testimony one must always look for a nuance here, a misleading statement there, which may spring from prejudice or partiality. The "voices" of these biographers vary not only in inference, but in tone. A biographer who quotes verbatim from them risks giving a corrugated surface to his narrative.

Christopher Hibbert solves these problems admirably for his purpose, which is to give a straightforward and readable life of Johnson. He does not attempt a *purely* chronological narrative, but sketches something of the "ambiance" of Johnson's life at different periods. This method brings out forcefully (to take one example) how important to Johnson was his life at Streatham, and, how central was his relationship with Mrs Thrale—a subject on which Boswell (who was largely excluded from Streatham: only five visits by him are recorded in the *Life*) is naturally evasive or silent.

Aided notably by the superb editing of the Yale Boswell, Mr Hibbert picks his way judiciously through biographical controversy. He handles the question of tone by incorporating the stories he relates into his text, sometimes in paraphrase. A rough edge may be smoothed away here, a detail omitted there, but there is no material falsification of his sources.

Students of Johnson's life may object to Mr Hibbert's practice of waiting till a subject comes up in the narration—eating; tea; appearance; opinions on this or that—and then bolstering the text with various supporting anecdotes from other periods of Johnson's life, but this is pardonable if (as here) it avoids giving a false impression of Johnson.

Mr Hibbert's narrative is clear, and his judgments acute. A good example is his sketch of Boswell:

> He was a young man of little dignity and much vanity, with an overwhelming interest in self-analysis, a compelling need for self-revelation, and astonishing resilience. There were times when he seemed absurd in his passionate quest for fame and favour, but he did have talent and he did have charm. He could be unthinkingly cruel, but he was never malicious. His main interest in life, other than women and himself, was people; and although he was still so young, he had already cultivated the friendship of a wide variety of men who found his company congenial.

Mr Hibbert does not tell us explicitly why Johnson is important to him, but his biography leaves an impression of affection for this tortured, chaotic, overbearing and heroic man.

POSTAGE: INLAND 2½p ABROAD 2½p

Vinegar Joe and the incomprehensible Chinese

BARBARA W. TUCHMAN:
Sand Against the Wind
Stilwell and the American Experience in China, 1911-45.
621pp. Macmillan. £5.95.

Against the broad tapestry of modern China's history, the American army officer Joseph Warren Stilwell's life is spread, a strange pattern among the larger patterns that surround it. It is Barbara Tuchman's triumph that she has marshalled the unruly facts and told the two stories—three, if we count her exposition of American Far East policy—concurrently, without losing her sense of proportion. She has magnificent control over detail, and she needed it for that immensely complicated narrative.

"Why Stilwell?", Mrs Tuchman asks in the foreword, and replies:

Because he combined a career focused on China with background and character that were quintessentially American: because his connection with China spanned the period that shaped the present from the dramatic opening moment of 1911 . . . to 1944.

A language officer who gained wide knowledge, unusual in a Westerner, of the life of the common Chinese people, Stilwell was a wry, acid character, tough and wiry and abnormally sensitive to slights. In 1921, following a Chinese famine, he was borrowed from routine work in Peking by the International Relief Committee of the Red Cross, to act as chief engineer of a road-building programme in Shansi. He was thirty-eight, and it was his second time in China. Through the Shansi project and others Stilwell had the opportunity to learn much about the country. The tours of duty in the United States that followed seemed dull in comparison, so that in 1934, bored and not yet a full colonel, he thought of retiring from the army. However, just then the War Department in a policy shift raised military attachés' expense allowances. This made a difference. Stilwell put in for one of the posts in Peking and was accepted.

Chiang Kai-shek had recently consolidated his position as China's leader, though the consolidation was not solid enough to permit him to choose the northern capital as his seat of government. Instead he chose to ignore the north, where the Japanese were steadily encroaching, and occupied himself with what he considered the greater problem of dissident warlords and the Chinese Communists—above all, the Communists.

In December, 1935, the Japanese made manifest their determination to occupy north China outright, and in the United States the Roosevelt administration felt called upon to do something about it. To many Americans, Japan seemed through this occupation and her rapid growth as a world power to threaten the whole West. Besides, because of missionary influence, American sentiment had for years been strongly pro-Chinese. It was not a simple matter of profit and loss, for American investments in the Far East were negligible. Of America's total foreign investments in 1935, the East represented 6 per cent and China 1 per cent. Of her total foreign trade in the years 1931-35, China's share was under 4 per cent. Britain was far more deeply involved in the Orient, and Britain "with a large and real stake in the Far East was beginning to question whether Chinese weakness did not pose a greater threat to her interests than Japanese expansion". Nevertheless, America was pro-Chinese. It had become a traditional posture and she would not readily give it up.

Still, when Chiang informed the American Ambassador to China that his intention was to "continue" armed resistance against the Japanese invader, the American authorities did not accept the statement without question. Stilwell was sent on a series of journeys in the Chinese interior to see for himself if there were any signs of this resistance. He came to the conclusion that the Generalissimo had no intention of resisting. "No evidence of planned defense", he wrote. "No troop increase or even thought of it. No drilling or maneuvering." A military man through and through, he was shocked by this delinquency. Chiang's attitude seemed to him incomprehensible, and the New Life Movement and its preoccupation with spitting on the floor and sloppiness in dress irritated him by its irrelevance. He was temperamentally incapable of appreciating this demonstration of the Confucian pursuit of "right conduct", deeming it out of place in the situation of the time.

He expected too much.

Without a real change in the political system, there was no way of welding the Chinese forces into a national army. Chiang Kai-shek's authority, like that of Europe's medieval kings, rested on the more or less voluntary fealty of provincial barons. As to reform at the base, in the conditions of life from which the common soldier came and would be asked to fight for, little was attempted. Chiang was not an activist possessed of compelling energy to overturn the old. He changed nothing. He was a holder with no goal but to hold. And as Stilwell admitted, there was no other influential leader in sight. For his part, Franklin Roosevelt was equally committed to his ways through the American people's longstanding, if uncomprehending, friendly feelings for China. So the drama acted itself out, these incompatible viewpoints becoming more and more evident yet remaining stubbornly fixed. Chiang could not and would not change his objectives, to hold on and risk as little as possible, while Roosevelt could not and would not see the situation as it really was.

Pearl Harbor intensified American pro-Chiang sentiment: the Generalissimo was seen as America's valuable ally in the Far East. Roosevelt decided that China must be supported, as one of the Four Powers, equal to the others. From Chiang's point of view, Pearl Harbor was the best thing that had happened in a long time, since because of it the United States began pouring much-needed *matériel* into China, not to be used (he decided) against the Japanese as the United States intended but hoarded against his own needs when the show-down with the Communists should come. The United States also sent him, by way of Stilwell and others, a lot of advice, which he thanked her for and ignored. As he saw it, the function of the United States was to stop Japan and let him get on with unifying China: all the rest was diplomatic nonsense typical of the Western barbarian. He was not pleased, therefore, when American journalists visited his enemies, the Reds, up in the north-west, and then told the people at home how admirable they were. Chiang found Americans impossible to understand, with their worry about the welfare of ordinary soldiers and such small beer. And he did not try to understand them: he was too busy milking the cow for all he could get.

In the Chinese war theatre Stilwell rose in rank: he became lieutenant-colonel, major-general, lieutenant-general, commander, and in the end full general. Caught in the mid[...] did his best. As his author[...] creased, so did his choler. In [...] and letters home he let off [...] dubbing people with wicked [...] names, snarling in exasperation [...] cooperative colleagues, scr[...] polemics about Chiang, "the [...] nut", and all those others wh[...] lected the wretched Nationali[...] diers. High on his list of u[...] ables were the British, who p[...] ently looked at things from [...] viewpoint instead of his. S[...] rage against his British com[...] in the two Burmese ventures, [...] to write unprintable epithets [...] —almost as scurrilous as the [...] penned about Chiang and hi[...] erals, not to mention Roosevelt.

Yet Stilwell had admirable [...] ties too. An excellent tactician [...] and over he saw his judgment [...] dicated. He held on. He [...] thoroughly honest, thoroughly [...] ageous, and in his gnarled way [...] humour, exemplified when, aft[...] 1942 Burmese expedition [...] humiliatingly in a last-minute [...] he punctured all face-saving wi[...] sentence that rang through [...] world: "I claim we got a hell [...] beating."

Stilwell's obsession with the C[...] Burma-India theatre fills many [...] book's pages. So does his long [...] gle with Chennault, the Flying T[...] who sided with Chiang (this p[...] in a determined effort to get St[...] recalled. In 1944, of course, St[...] *was* recalled, but at that stage of [...] game he could have had little [...] on Chinese affairs even if he [...] stayed. The Kuomintang [...] crumbling, and five years *later* [...] the end of it.

At times it is difficult to be [...] that Mrs Tuchman has not be[...] affected by her close study of the St[...] well papers. Certain phrases in[...] cate that some of the irascible [...] eral's rancour has indeed rubbed [...] on her. But after *all, it* would be [...] miracle if she had remained to[...] detached: in his cross-grained [...] Stilwell was extraordinarily imp[...] sive. It does not come as a surp[...] to read at the end of this [...] comedy that Vinegar Joe died of [...] cer of the stomach.

Skirmishes in the jungle

IAN FELLOWES-GORDON:
The Battle for Naw Seng's Kingdom
176pp. £3.15.

HAROLD JAMES and DENIS SHEIL-SMALL:
The Undeclared War
201pp. £2.75.
Leo Cooper.

These two very readable books deal with widely distant episodes in the chronic jungle warfare which began thirty years ago with the Japanese invasion of South-East Asia and still flourishes spasmodically but violently as the bitter and perennial fruit of Greater East Asian Co-Prosperity.

Ian Fellowes-Gordon has written an excellent account of the irregular war fought out among the remote hills and valleys of Upper Burma, culminating in the capture of Myitkyina in the Japanese rear area. This is essentially the story of the war effort of the staunch Kachin people with whom the author fought as an officer of the Kachin Levies, though he modestly omits mention of his own role. In addition to the Kachins, however, his story embraces many other participants: Wingate and the Chindits; the American irregular force "Galahad" (journalistically, "Merril's Marauders"); air-crews and glider pilots, and General Stilwell's Chinese armies.

Mr Fellowes-Gordon paints an unusually sympathetic picture of Stilwell and echoes Dean Rusk's comment:

underneath the shell which earned General Stilwell the sobriquet "Vinegar Joe" was a warm-hearted, cultured human being, a personality he went to considerable lengths to conceal. He is not, in fact, nearly so ruthless as other commanders who had more social and agreeable exteriors.

This is true but one wonders whether it would have worked at all if there had not been around some of those other commanders with agreeable exteriors, Mountbatten and Slim for example, who were capable of handling Vinegar Joe with infinite tact and understanding, those "Limies" who refused to take offence. Mr Fellowes-Gordon notes that when he came to take his leave of XIV Army, Stilwell remarked to Slim: "Well, General, I've been a good subordinate to you. I've obeyed your orders." The reply shows that Slim knew precisely how to handle Vinegar Joe: "Yes, you old devil, but only because the few I gave you were the ones you wanted."

The Undeclared War is the Indonesian "Confrontation" in Borneo. The fighting which took place in the jungles, swamps and river networks of Sarawak, Brunei and Sabah from 1962 to 1966 is unfamiliar to many if only because of the masterly combination of moderation and efficiency with which the British and Gurkha forces dealt with it. That the situation could well have developed into "another Vietnam" is no idle claim, and that it did not do so is attributable both to the enlightened handling of the inhabitants as well as the campaign by the military command and to the inimitable flair which the young British and Gurkha soldiers traditionally bring to operations of this difficult nature.

With admirable clarity and fidelity Harold James and Denis Sheil-Small have described an operation which was always arduous and included some hard fighting, earning the Gurkhas their thirteenth Victoria Cross, and which is particularly interesting through being based largely on helicopter communications.

Both these books are welcome for the tacit tribute which they bear to Britain's friends from the mountain districts of Upper Burma and Nepal. It is interesting to note that the Kachins still struggle for the independence which eluded them at the end of the war with Japan and which may escape them again, in real terms, since their eyes this time are turned towards China.

After Caporetto

NORMAN GLADDEN:
Across the Piave
220pp. HMSO. 65p.

This is the second of a series from the Imperial War Museum dealing with the personal experience of soldiers in war. In 1917 Norman Gladden, a young civil servant who had joined the army a year earlier and had already taken part in severe fighting on the Somme and at the third battle of Ypres (Passchendaele), found himself transferred to Italy with one of the divisions sent to retrieve the situation after the disaster of Caporetto.

Although conditions on the Italian front were considerably more congenial than those in which he had previously fought, Private Gladden was destined not to miss the heavy fighting which was to come be[...] the Allied victory of Vittorio Ve[...] Fitting easily into the ambience [...] platoon of Northumberland F[...] liers, he gives us a vivid but mo[...] soldier's-eye view of fighting on [...] Montello, on the Asiago during [...] last Austrian offensive (where he [...] to get his first shot at the enem[...] two years of war) and of the cr[...] ing of the Piave, interspersed [...] life out of the line and in b[...] among the friendly Italian po[...] try. His story is derived from [...] notes, the chapters linked by [...] historical summaries and pro[...] with sketch-maps and a selection [...] Imperial War Museum photogr[...]

Mr Gladden was clearly a so[...] with a sense of duty as well as [...] an intelligent and sympathetic o[...] ver.

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[R]omantic and Regency

[...]LOTTE SMITH:
[...]: The Orphan of the Castle
[...] Anne Henry Ehrenpreis.
[...]

[...] FERRIER:
[...]: A Novel
[...] Herbert Foltinek.
[...] £3.50.
[...] University Press.

[...]ultaneous republication of [...] (1788) and *Marriage* [...] provides an interesting oppor[tunity] for comparing a novel written [...]k of the English Romantic [...] with one published when the [...] Regency fiction was in full [...] The comparison is instructive. [...] be said that it freshens one's [...] to the comic element in [...] for abrasive comedy never [...] effectiveness: but it does [...] something of the moral [...]chological interest which the [...] story (that of a young girl's [...] to find a point of balance [...] her reverence for a bad [...] parent and her love for a [...] adoptive one) had for Miss [...] contemporaries.

[...] comparison with *Marriage* [...] Charlotte Smith's misfor[tunes] [...] had a life filled with them) [...] before the tyranny of the [...] text-book style of novel was [...] *Emmeline* has all the usual [...]: a plot inextricably [...]; a dénouement merci[...]; characterization and [...] relationships trapped in a [...] embryonic simplicity by the [...] manipulation of events to [...] into an absurd set of senti[...] conventions and defer [...] ending of the story the [...] celebration of love by the [...] heroine—through the re[...] number of volumes.

[...] Smith was a writer of [...] small-scale imagination [...] and novelistic conventions drove her to spin out her material: spinning it both too fine and too fast. This is a pity, for the elements of this ultimately wearisome story are often interesting. For example, there are some extraordinary instances (for the period) of the women characters working on the men's gentler feelings to undermine their acceptance of the age's violent codes of duelling and honour. There are good nature passages that foreshadow Mrs Radcliffe, and a general tendency to root the story in real places atmospherically recreated which is rarely met with at this early date. A good account of the countryside near Rouen, for instance, finishes as follows:

But however beautiful the outline, the landscape still appeared ill finished: dark and ruinous hovels, inhabited by peasants frequently suffering the extremes of poverty: half cultivated fields, wanting the variegated enclosures that divide the lands in England; and trees often reduced to bare poles to supply the inhabitants with fuel, made her recollect with regret the more luxuriant and happy features of her native country.

How many eyes noticed those bare poles in 1788? To us they are worth a dozen chapters of Emmeline's conventional ditherings between truthfulness and masochistic self-denial.

Mrs Ehrenpreis's excellent introduction places *Emmeline* in the context of its period and emphasizes its popularity. This seems to have lasted. One is not surprised to find Scott (who admired *Emmeline* when it was new) echoing some of its situations in *Guy Mannering*, but it is intriguing to find Charlotte Smith providing an anticipation of Jane Eyre's moral struggle and nocturnal flight from Thornfield Hall.

Between *Emmeline* and Susan Ferrier's *Marriage* Mrs Radcliffe and Maria Edgeworth had shown, in their different ways, how a wider range of materials could be integrated in a story much more realistically and dramatically told. Comparing the two novels gives a revealing impression of how much the mere mechanics of storytelling advanced during the Romantic period. *Emmeline*'s plot is choked by its subservience to codes of behaviour. *Marriage* belongs to the Scott/Jane Austen world of what Professor Foltinek, in a good introduction, calls "the fullness of actual life". Professor Foltinek rather soft-pedals Susan Ferrier's evangelical religious leanings and their place in her story, but he copes well with her didacticism while relishing, like all true devotees, the priceless comedy in her tearaway revelations of the absurdities of both fashionable English and Scottish provincial life.

Maurice

E M FORSTER

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"[...] subject is handled with [...] and charm one can't [...] it wouldn't have in[...] people's awareness." [...]thinker

"[...] unique among Forster's [...] sharper, bolder, more [...] more indignant." [...] Sunday Telegraph

"[...] wonderful novel to [...] rich in its subtle intelli[...] beautifully controlled [...] its development deeply [...] in short, the work [...] exceptional artist work[...] to the peak of his [...] powers." —Books of [...] Times

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The good ship Eos

EDWARD HOWARD:
Rattlin the Reefer
Edited by Arthur Howse
414pp. Oxford University Press. £3.25.

Edward Howard's *Rattlin the Reefer* has been, at various times since its advent in 1836, attributed to Captain Marryat. This notion is now exploded, but the novel has the advantage of including, in Chapter XXII, a graphic group portrait of the Marryat family, and it was written by Marryat's assistant when the novelist was running the *Metropolitan Magazine*.

Much of the story is autobiographical, and it is interesting because it depicts a childhood such as would, within a few decades, become familiar in the Dickens succession—sickeningly so because of the continuous and unnecessary suffering endured by the unbefriended and, in the case of Howard's hero, the bastard young.

Much of the core of the narrative consists of the adventures of a midshipman serving on board the frigate Eos in the West Indies during the Napoleonic War, a scene to which Marryat, during his writing career, was to return over and over again. What merit *Rattlin the Reefer* has, and it is not inconsiderable, lies in the autobiography, and in the writer's ability to turn a crisp phrase. The contrived ending is no worse, if no better, than the more slap-dash Marryat.

Nautically, the book is notable for the careful delineation of the captain, Reud, under whom Rattlin is placed, and there is no doubt that this is authentic portraiture. Reud is quirky, no other word fits; he is distinct in every way from every other naval officer in the considerable sea literature of the era. He could not be labelled a thoroughly bad officer, but his warmest friend would not have styled him a good one. He was an individual, recognizable as such, yet probably not unlike many, capricious, mischievous, uncontrolled, and given authority when too young, who do not happen to have found their way into books. Others on board the Eos are near-stereotypes.

Arthur Howse has, for the first time, unearthed the rather obscure facts about Edward Howard's own life, not only at sea, but in the world of journalism which he entered later, not without success. With Marryat's backing, Bentley the publisher offered and paid £400 for his book, a noble sum in its day and not contemptible even now. The amount is worth pondering, as is the fact that such an uneven work could have enjoyed, as it did, real success.

Being Russian

GEORGE FEIFER:
The Girl from Petrovka
252pp. Macmillan. £1.95.

"I no longer try to analyse my attitudes towards this country. There are too many layers and too many moods. The more 'Russianness' I see, the less I'm able to separate its virtues and deep flaws", says Joe, the American journalist who narrates *The Girl from Petrovka*. The experience and sympathy that lie behind this statement are perhaps also responsible for the persuasively authentic atmosphere of this first novel by George Feifer who, like his narrator, has spent a considerable time in Moscow.

Novels of contemporary Russian life are rare enough, and good ones by Westerners rarer still. Mr Feifer's powers of observation guarantee the general accuracy of the book's implied judgments of Russian life: ". . . caterwauling babies racked with thirst, charwomen shouting in snack bars, a public address system blaring Sunday Leniniana" is how he describes the noise of a Moscow public park. However, it is a novel Mr Feifer has written, not an *Inside Russia* with dialogue, and it is as a novel that *The Girl from Petrovka* succeeds.

Oktyabrina, the girl of the title, is a charming poseuse of a type familiar to everyone in the West. She is gay, innocent, listless, vulnerable. To the Russian authorities, in the atmosphere of redoubled stringency that followed the Czechoslovak revolt, she is an offensive and dangerous example. She pores over Western magazines, is devoted to literature, her conversation is studded with the traditional saws of Mother Russia and an affected but delightful romanticism. She is like a Russian Jean Brodie in her youth who has never heard of Mussolini.

Although Oktyabrina and Joe dominate the book, Mr Feifer provides a full supporting cast of secondary characters equally entertaining—bureaucrats, black-marketeers, students, soldiers, bookshop assistants. His well-proportioned and agreeable book deserves attention.

Who's in charge?

THOMAS WISEMAN:
The Romantic Englishwoman
319pp. Cape. £2.25.

On its most easily comprehensible level, Thomas Wiseman's novel is about a woman intelligent enough to be dissatisfied with her lot, though vulnerable enough to remain bound by the attachments it involves. In itself, of course, that's a complex proposition, and part of the paradox of Elizabeth Fielding's struggle for some kind of individual freedom is that the strongest link in her domestic chain—love of her child—must be the first to be severed; which makes all the more understandable her edgy, self-punishing concern for the child's safety. But beneath that level lie other, less straightforward interpretations.

The novel opens with Elizabeth in Baden-Baden, on the run, temporarily at any rate, from her child and from her novelist husband—a domineering figure whose interest in her often seems confined to using her as a fictional model. She meets a poet, Thomas Hursa, and allows him to make love to her in an almost brutally casual way; but then we learn that the episode we have just read was constructed not by Elizabeth but by Lewis Fielding, who in writing it has been obliged to invent the details which flesh out the bare fact of her trip, and that includes, of course, the seduction.

From that point on it's impossible to tell Elizabeth's fact from Lewis's fiction. The poet (deliberately offered, one feels, as a stock romantic figure) turns up at the Fieldings' London home, becomes Lewis's secretary, makes love to Elizabeth, and seems, generally, to be part of a means by which Elizabeth will unwittingly play out her husband's worst fears. But there are other possibilities. Lewis could be constructing a novel, part of which appears in the text, around what he imagines his wife to do, in order to have it serve as an act of fictional convenience, or as an act of exorcism—a kind of magical prevention whereby what is imagined cannot really happen. It may be that Elizabeth, tired of appearing, thinly disguised, in Lewis's novels, is consciously acting out a part (supported by her husband's fictional version of it) which will force the rift she has always wanted. Or the entire novel, despite the intrusion of Elizabeth's speaking voice, could be Lewis's invention; occasional switches between the first and third person—as if they were slips of the pen—provide hints that this might be so.

Her obsessive concerns could as easily be his projected fears; the poet may be no more than a gigolo; and there are certainly clues in the text, as when a third-person account of Elizabeth's lovemaking with the poet dwells on his technique, and his "physique like a discus thrower's", with the masochistic care of someone forcing the description on himself like a self-inflicted wound.

The several interpretations are intricate, cleverly veiled and sometimes intriguing, but in the end there are too few clues to which is the right one. It's not so much the notion of complexity that brings the novel down, as the tease involved; with all its options open, the narrative becomes too self-regarding, too much an interpretive exercise. Long before the book is finished, and in spite of some moments of strength, the characters, their motives and their emotions have become like pieces of a jigsaw: deliberately shaped to confuse and individually meaningless.

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Malcolm Caldwell, New Statesman

£4.50 net

Heinemann

The whole scene

DAVID HOLBROOK:
Human Hope and the Death Instinct
320pp. Oxford; Pergamon. £3.50.

Rightly or wrongly, the author of a comprehensive philosophy of culture or society has a hard time of it today. If he packages his goods with brevity and wit, like Alan Watts, or with originality and erudition, like Arthur Koestler (to choose two names at random), he has some chance of finding a market for the product. But when David Holbrook opens with such a sentence as "A writer must make up his mind about human nature" (why? good writers never do); when chapter headings ask us "What is man?", "Is life at home in the universe?", and "What is real?": when the False Self and the True Self rampage unchecked on nearly every page; when the object of the book is said to be to introduce recent psychoanalytical theories to those concerned with "education and social work, culture, symbolism, and other subjective disciplines" (symbolism, meet social work): when the only twentieth-century writer who has "invoked the realm of 'being'" is—no, not Proust, Rilke, Kafka, Joyce, or Beckett—but D. H. Lawrence; then the chance of getting us on his side is considerably diminished. Heart sinks, and mind wanders.

It is a genuine pity that *Human Hope and the Death Instinct* is such heavy going and arouses the nasty human instinct to tease; because Mr Holbrook has taken on no less than the whole problem of human wickedness, and in a mental climate when—as he truly says—we subscribe to the most nihilistic views of human nature while denying them by the very fact that we continue to live, love, enjoy, and create. He not only deserves some credit for heroism but does in fact look shrewdly at contemporary attitudes. Unfortunately the reader who copes with the whole book and its lengthy quotations deserves credit for a minor kind of heroism too.

The backbone of the book consists of an extended attack on negative and superficial ways of explaining human possibilities through behaviourism and simplified ethology, through the orthodox Freudian "death instinct" and the schizoid existentialism of J.-P. Sartre and R. D. Laing—and an equally detailed exposition of "object-relations psychology" which, the author feels, offers a new basis for optimism about health and creativity. The views of Ian Suttie, W. R. D. Fairbairn, Harry Guntrip, Leslie Farber, Melanie Klein, and D. W. Winnicott are expounded in more detail than in his previous analyses of the same situation. It is, again, a pity that these lengthy summaries of complex theories may not please either the psychoanalytic or the general public. For the non-specialist, the very difficult task of translating the psychoanalyst's description of the hypothetical emotional world of the young infant into ordinary contexts may not prove successful, while the psychoanalytically minded reader may not be satisfied that the points of view of such different writers can shelter under one umbrella.

It takes all of the book's twenty-five chapters before the general point is fully driven home that, by showing what the feeling of sickness and badness is and how it grows, post-Freudian psychoanalysis has taken the mystery out of original sin and, to that extent, left room for hope. But Melanie Klein and D. W. Winnicott, at any rate, have a far less rosy view of the vicissitudes of most human beings than might be inferred here. And in saying that we now have the means to control destructiveness since we know something about the growth of love and hate, Mr Holbrook underestimates the major role of stupidity in destructiveness—the stupidity that presses the wrong button or fails to see the other's point of view.

The more critical parts of the book are perhaps the most successful. There is a shrewd and interesting chapter on the suicidal pessimism underlying Freud's theorizing (as opposed to his clinical observations); Sartre's mad, bad world-view is analysed, and similar nihilistic tendencies traced in R. D. Laing's more recent work.

The most interesting things in the book are the quotations from D. W. Winnicott, which should be taken in small doses, and thought about for rather a long time.

Persecution of the misfits

THOMAS S. SZASZ:
The Manufacture of Madness
383pp. Routledge and Kegan Paul. £3.50.

When the problem of mental fracture and pain is so great, both in the "mad", in ourselves, and in social organizations, it is a pity that some writers on the subject seem to be outdoing their most alienated patients in persecutory fantasies. Thomas Szasz has here restated his view that mental illness is a construct of society rather than a state of *dis*-ease in individuals, through an extended comparison of what he calls Institutional Psychiatry with the methods of witch-hunting and the Spanish Inquisition. His thesis starts from the truism that society, in an effort to justify its own sanity and expel its own evil, has a persistent tendency to find scapegoats—witch, Jew, Negro, homosexual, heretic, or lunatic. When the decline of witch-hunting left a void, his analysis continues, a psychiatric mass-movement grew up to replace the religious one, and the stigmatization and persecution of mental patients replaced the stigmatization and persecution of witches and heretics.

So the manufacture of madness got under way. Criminals who would once have been lucky enough to have taken their chance with the gallows or deportation were downgraded from wicked to ill, and sentenced to Institutional Psychiatry, whose essential function is "harming persons categorized as insane" and "the dehumanization, oppression, and persecution of the mentally ill" by force and fraud. In the institution the patient is subjected to "the therapeutic posturings of the modern psychiatrist" who, like all oppressors, wears the uniform of a helper—during the Inquisition, the clerical robe; today, the white medical coat. To subdue him and extract a confession the patient will be treated with drugs whose development parallels the technology of warfare;

> as soldiers need no longer be bayoneted to death in hand-to-hand combat, but may be killed instead by rockets from airplanes, so mental patients need no longer be wrapped in strait jackets but may be injected instead with drugs, which, if necessary, may be shot into them from guns specifically designed for the purpose.

A great mobilization of psychiatric manpower has been recruited for the purpose of ensuring an adequate supply of these "so-called mental patients, whose fetters—forged of commitment papers, asylum walls, and fiendish tortures passed off as 'medical treatments'—have a stranglehold on their bodies and souls". A parallel is found not only in the Inquisition and the witch-hunt but in the Nazi extermination camp, whose consequences were "only slightly less horrendous".

The author of this is not a student contributor to one of the freakier underground magazines but a Professor of Psychiatry at the State University of New York whose books have been widely read. Buried among the dangerous distortions are a few valid truths. Societies and individuals *do* find scapegoats to confirm a shaky sense of identity; "you're sick" *is* the current disguise for hostility in some individuals and professions; institutions *do* usually fail to do more than contain mental illness. But rational discussion of [...] points is lost in the welter of [...]tional accusation and violence. [...] only alternative proposed (in a [...] tence or two) to Institutional [...] chiatry is Contractual Psych[...] based on a voluntary agre[...] between patient and doctor [...] course of fee-paying treatment. [...] in view of the proved ineffica[...] ordinary consulting-room the[...] for disturbances severe enough [...] called insanity, and the length [...] cost of such treatment, this [...] qualify as rather more fraud[...] than free medication in hospital[...] it is hard to envisage the m[...] patient stereotype used by the a[...] —he is poor, has caused troub[...] his environment, and does no[...] lieve he is mad—being able to [...] take Contractual Psychiatry in [...] case. He should then, says Szasz, be left alone as "master of his fate". This is just what [a] person who is deluded and suffe[ring] —and it is delusion and suffer[ing], not contentment, that characte[rizes] madness—cannot master. And [...] pain and confusion can be sp[...] meanwhile to the people around [...] particularly children.

Let us invert Dr Szasz's demon[...]ology for a moment. Dissatisfied w[ith] their status and income as psych[ia]trists to the people, certain doc[tors] opted out and became Contractu[al] Psychiatrists to the few individ[uals] who could afford to pay them wh[at]ever they asked, as long as they ask[ed]. To avoid guilt about their afflue[nce] and the fact that their help[less] patients were bound to them bo[dy] and soul, the Contractual Psychia[trists] found a scapegoat in the me[ntal] hospital system. *There* was whe[re] all the evil was, out there where [the] Institutional Psychiatrists grew rich and powerful by torturing their inno[]cent victims with electric shocks and surgery. This version of the situation is just about as sane and convincing as Dr Szasz's.

Bottom people

JEREMY SANDFORD:
Down and Out in Britain
174pp. Peter Owen. £2.75.

Jeremy Sandford's title is misleading. As a whole, his book is not so much about being down and out in Britain as about various kinds of people who are disadvantaged or underprivileged and about how they are likely to be helped—or, as Mr Sandford sees it, hindered—by the services of the welfare state. Of the five parts in the book, only the first is wholly concerned with down-and-outs. Subsequent parts look in turn at prisons, police and English justice; unmarried mothers; and "Homes" and homelessness. The final part is mainly made up of Mr Sandford's own prescriptions for the ills described.

In search of his material, Mr Sandford dressed up as a down-and-out; he also (presumably in each case in appropriate disguise) "mingled among down and outs in psychiatric hospitals and prisons, and talked with unmarried mothers and social workers". One has the feeling that the actual "down-and-out" days must have been fairly brief. This is no doubt partly why Mr Sandford found his material insufficient to sustain a book on its own and why he decided to cover other groups of disadvantaged people.

The result is a scrapbook of quotations from a wide, though largely ill-documented, range of sources. It is often difficult to be sure whether the words quoted are those of the underprivileged themselves, of a social worker or other official, or of the author himself. Quotations from letters to the author, of letters to the press, or stories from almost anyone are also used a good deal. There are minor factual inaccuracies and some misleading generalizations—such as that "hundreds of thousands" of people are in "state institutions" and "more of us go in each year".

Mr Sandford's message is plain enough. He is against too much organized action by the state, though he is also against the state doing too little. More than anything else he is against "institutions" as a means of hiding away weak, inadequate—and often unattractive—members of society. He is not, of course, alone in this; nor in his suggestion for the replacement of "institutions" by small "permissive hostels" without restrictive regulations.

Some parts of the book are better than others. The section on unmarried mothers is among the better. This is partly, one suspects, because it draws on more orthodox research material produced by the National Council for the Unmarried Mother and Her Child. On the police, courts and justice Mr Sandford is harsh and unforgiving. He sometimes reveals a stunning sociological innocence and moral immaturity. He ends the chapter on justice, for example, with such questions as these:

> Why, with the best technology in the world, in one of the richest countries in the world, are there still crimes of violence? What *is* our civilization? Is it a civilization at all if it's producing *that*?

To take another example, he cites the case of a man with a record of sexual offences who, brought before the courts for intruding into hospital wards at night and frightening the nurses, was jailed for three months. Sandford asks: "Was this the best way of dealing with him? . . . Was this the best use of the taxpayer's money?" Most of us would have little difficulty in answering "No" to that. But few would be happy about his alternative: "Would not a kindly and father-like reprimand have been better? Or a date with a nurse?"

Judged by the standard of either social research or literature, this book is a bad one. Yet it probably has some kind of value in increasing awareness that there are still some shadowy and unsavoury corners to the welfare state. Mr Sandford's "new broom" may not sweep them clean, but it will no doubt stir up the dust.

In *A Change of Face and Figure* (177pp. Constable. £2.10), Ivor Felstein shows how cosmetic surgery has become accepted as a rational form of treatment for patients of all ages, from the teenager to the pensioner. Many examples and case histories are quoted here which show how important this branch of surgery has become and how useful it can often be when combined with intelligent psychotherapy to give peace of mind and contentment to a large number of people.

CELIA DALE
A Dark Corner

"I am ashamed to say that I have never discovered her work before. It is an extremely competent horror story . . . highly recommended for its originality, its humour and the delectable frissons of horror she administers with such skill." Auberon Waugh, The Spectator

"Celia Dale is past mistress of the bizarre truth behind normal façades; she knows how to build an edifice of looming terror out of tiny pieces of ordinary detail; and they are always far more than mere exercises in the macabre . . . Chilling, riveting – and very moving." Susan Hill, New Statesman

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Macmillan £1·75

[A]utomatically into the future

[...] TAYLOR:
[...]ape of Minds to Come
[...] Michael Joseph. £3.

[...] Taylor defends the thesis that [...] recent decades "a truly [...]ionary development in man's [...]tanding of his mind has [...]ed". His exposition of this [...] ranges over the automatic [...]s of behaviour, emotion, [...], intelligence, sleep and [...] the effects of drugs, and the [...] of free will. In spite of an [...]ous attempt to cover so much [...] the result is a racy, lively [...] which will engage the unflagging [...] of many readers.

[...] for things to come, a macabre [...] is conjured up of warehouses [...] with disembodied brains, [...] into powered skeletons, with [...]al voice and movement, [...]al ancillaries, and pleasure and [...]ment centres operating [...]-four hours a day or being [...] to solve complex, social [...]ative problems". Posterity is [...] to enjoy the whole range [...] abnormal experiences, including [...]incarnation and communication with the dead.

[...] ancient belief in free-will [...] no longer condemn a criminal [...] held responsible for his actions. [...] will be treated as a sick man. [...] receive a new form of education [...] which will improve intelligence [...]ishing the early environment by [...]s which will include "gratis [...] and genetic engineering", [...]mented by "the teaching of [...]emotions" or "the teaching of [...]al ability", though precisely [...] this means is not quite clear. [...] changes will only materialize [...] the so-called mental revolution [...] up with the mechanical rev[...]

The crucial question to which the book leads is whether "humanity can understand and gain control of itself in time to prevent committing suicide by one of the methods now in its repertoire". But is this *the* question? May not our tribulations be due to a lack of good will (to put it briefly) rather than to a lack of understanding? There seems to be plenty of intelligence about; what is lacking is a recipe for virtue.

Eyebrows would be raised if a psychologist took it upon himself to reflect on the shape of matter (or the universe) to come. Yet Professor Taylor, a physicist, faces the question of the shape of minds to come. And why not? He has a mind of his own, to which he alone has access, and he can read the literature.

Misgivings, nevertheless, are bound to be felt by some readers; Professor Taylor's epiphenomenalism is of nineteenth-century vintage. The mind, he says, "is really an almost powerless aspect of the physical activity of the brain". Such a statement needs more scrutiny than he gives it. In general, he seems to be content with too little in the way of proof. Extra-sensory perception in its diverse forms he appears to accept somewhat too readily. It is hard to say whether he has his tongue in his cheek when he reports that, under hypnosis, a twenty-four-year-old American woman "regressed to a girl called Annie, who apparently had lived near Stratford-on-Avon some time before or during Elizabethan times". And of Douglas Home, he writes: "Apparently he was even able to float out of a window seventy feet above the ground and float back again."

His discussion of hypnosis also has an old-fashioned flavour. He makes no reference to the discoveries of Dr John Clark, who has "cracked" the induction code and mechanized the procedure by constructing a hypnosis machine.

His conception of learning likewise seems limited. For he repeats the cliché that learning proceeds "by relating a novel stimulus to previous experiences sufficiently often for the new experience to be analysed as being to some extent composed of older ones". A profounder learning may be said to take place when this procedure is inverted, that is, when the old is seen in terms of the new, rather than when the new is seen in terms of the old.

We are assured that "effective pills for increasing memory are already on sale", though we are not told where they are obtainable; and we are informed that machines can be made "which would be recognized as conscious", but by whom is not stated.

The suggestion that the human hand was perfected while man's ancestors were still arboreal may be questioned. Surely the opposable thumb, which is not found in any other primate, must have evolved after man's ancestors adopted an erect posture?

There are signs of hasty composition such as several successive sentences beginning with the same word, redundant questions, and careless drafting, as when the author asks whether "whole races vary genetically in their intelligence", when he presumably wishes to refer to differences *between* races. Occasionally his judgment seems to lapse, as when he approves of this statement by H. J. Eysenck:

> Limitations on the absolute right to strike, even in defiance of union recommendations, may be made more acceptable by growing tolerance of the sexual and sartorial peculiarities of the potential strikers.

Possibly there is something to be said for the old adage, let the carpenter stick to his bench and the cobbler to his last; although, when all is said, trespassing really is a good thing in science.

The story of seeing

NICHOLAS PASTORE:
Selective History of Theories of Visual Perception: 1650-1950
454pp. Oxford University Press. £4.50.

Nicholas Pastore came into psychology during the heyday of the "New Look" which invigorated the study of perception in the years immediately after the war. This interest clearly led him to make a serious examination of Gestalt psychology, then in course of decline but still an important influence. The straw man of "traditional empiricism", erected by Gestalt theory in order to bring about its downfall, evidently challenged Dr Pastore, who has made it his business to ascertain just what "traditional empiricism" in psychology really was and how it handled its problems. This book is the result.

Dr Pastore takes his departure from Descartes and Malebranche, though explicity acknowledging that he is interpreting Descartes in, so to speak, modern dress. He then proceeds to an examination of Locke and Berkeley, followed by a useful chapter on Berkeley's critic, Condillac, and shorter accounts of the views of Reid, Hamilton, Müller, Mill, Bain and Lotze. A capable chapter on Helmholtz is followed by a useful summary in which the main tenets of empiricism, in so far as they have emerged from the preceding chapters, are outlined and critically discussed. Then comes an interesting chapter concerned with Bailey's critical review in 1842 of Berkeley's theory of vision, which the author regards as in the direct tradition of Condillac. William James, here styled the "Hamlet" of perceptual theorists (on account of his dilemma regarding the perception of space) is next examined and a general evaluation follows.

At this point, where one might reasonably have expected the book to end, Dr Pastore embarks upon a lengthy exposition of the Gestalt theory, including a number of demonstrations (some comparatively little known) of Gestalt factors in visual perception. This exposition, which is very good indeed, might well have been expanded into a companion volume. Dr Pastore explains well why Gestalt theorists insisted so strongly on the principle of psycho-physical isomorphism, which English sympathizers have always found puzzling, and also why they laid so much stress on the evidence of animal experiments. His book ends with brief discussions of two lines of perceptual theory, one associated principally with the late Clark Hull and with D. O. Hebb ("Connectionism") and the other ("Transactionalism") with Adelbert Ames and Gardner Murphy.

One of the most interesting points brought out in this book is the extraordinary influence of Berkeley's theory of vision, which continued to dominate thinking about visual space perception well into the modern period of experimental psychology. One of the great services of Dr Pastore's book is to highlight this influence and to demonstrate that even today empirical research in biology and psychology is still governed to an appreciable extent by philosophical issues seldom explicity acknowledged.

Related to this point, too, is the outstanding importance that has been attached to the Cheselden case. This was the case of a boy blind from a very early age (if not from birth) whose sight was restored by Cheselden following operative removal of the lenses which had been rendered opaque by cataract. This celebrated case, an account of which was published in 1728, was repeatedly discussed in connexion not only with Molyneux's query to Locke whether, if a man born blind were made to see, he would distinguish a globe from a circle, but also whether such a man would immediately appreciate the third dimension. Dr Pastore reproduces Cheselden's original report (and also a later one by Wardrop), though he refers only in passing to von Senden's review of these and many other cases in his *Space and Sight*—and then only in connexion with Dr Hebb's ideas—and makes no reference to the more recently studied case of this kind ably analysed by J. G. Wallace and R. L. Gregory.

This book will be of special value to students of the history and philosophy of science. It should also be read, with the greatest care and attention, by experimental psychologists working in the field of visual perception and others interested in the general relations between philosophy and psychology. Although the author has organized his book a little oddly, reflecting perhaps changing purposes during its conception and composition, it is a work of undoubted scholarship which should attract exceptional interest.

At Sheila Kitzinger's natural childbirth classes mothers who have just had their babies often come back to tell their pregnant successors what giving birth was like. In *Giving Birth* (206pp. Gollancz. £2), after a short introduction about her aims and methods, she gives the written reports of some forty of her ex-pupils, and some of their husbands, written within days, even hours of parturition. It is impossible not to be impressed by the superiority of these girls who know what they were doing at a crucial time. More interesting, perhaps, would be a book which juxtaposed accounts of childbirth from mothers not trained by this method and who formed a more representative cross-section of wom[...]

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New York University Press
62 FIFTH AVENUE, NEW YORK N. Y. 10011

Bloomsbury's repository

FRANK FRANCIS (Editor):
Treasures of the British Museum
360pp including 439 illustrations. Thames and Hudson. £2.95 (paperback, £1.75).

Treasures of the British Museum
Introduction by John Wolfenden
222pp. Collins. £2.95.

The British Museum was founded in 1753 by an act of George III for the purchase of "the Museum or Collection of Sir Hans Sloane and of the Harleian Collection of Manuscripts and for providing one general Repository for the better Reception and more convenient Use of the same Collections, and of the Cottonian Library, and of the Additions thereto". The result, after a sojourn in Montagu House, became eventually (Smirke's Ionic colonnade was completed in 1847, and there have been many additions since) the huge "general repository" in Bloomsbury which has long been one of London's proudest glories.

It is an accident and rather surprisingly a happy one that these two books, with (perhaps inevitably) the same title and (presumably by chance) the same price (though one has a cheap paperback edition) should be published within a couple of weeks of each other. That the Thames and Hudson book (text filmset in Lancashire, printed in Germany, bound in Holland) was edited and is introduced by Sir Frank Francis, who retired from the directorship of the British Museum in 1968, will make it clear to the reader that it has been quite a few years in preparation. Its thirteen chapters are written, and mostly very well written, by members, mostly very senior members, of the BM's thirteen departments. It has 439 illustrations, 64 of them in colour, admirably selected, well reproduced, and conveniently keyed to the text by side-notes. The articles are generous not only with the history of the periods and styles represented in the Museum's vast collections but also with the historical development of the collections themselves, from the earliest days via Lord Elgin and Sir Anthony Panizzi to such recent benefactors as Henry Davis. A good many of the illustrations will be familiar to most readers—the Double Royal Gold Cup, Leonardo's "Bust of a Warrior", the Rosetta Stone, the Gutenberg Bible—but there will be few beyond specialists who will not find some eye-openers here to look out for on their next visit to Bloomsbury.

This volume in Thames and Hudson's "The World of Art Library: Galleries" does not call itself an "official" survey, though in effect it is such. The Collins book, on the other hand, is described as "The Official Version of the Television Series" put out by a consortium of Independent television companies from late November onwards into the new year, with Sir John Wolfenden, the present director, and Sir John Betjeman opening the series. This also has thirteen chapters, though they do not correspond precisely, as the other does, to the thirteen departments, and a substantial component of not quite such good reproductions; but, although it has the imprimatur of an introduction by the director, it is essentially a different kind of book. Its objective, naturally in view of its origin, is not exposition but impression. Sir John's own introduction concentrates not on history but on policy and purposes for today and tomorrow (he even allows himself to say that admission charges would be imposed over his dead body), and the contributors were selected not as "experts" but as "intelligent visitors", though each of them with a special interest in the area of their choice.

Thus the late Tyrone Guthrie writes about the Greeks, Fleur Cowles about the Egyptians, Lady Antonia Fraser on medieval and later Antiquities, Malcolm Macdonald on Oriental Antiquities and Pe Young, once of the Arab Legion a fluent in Arabic, on West Asia Antiquities. Thus, although histo and expertise are by no mea excluded from these essays, each o them has something personal a original to contribute to our unde standing and appreciation of the widely varied contents of the gre national collection. Moreover, the illustrations selected make a so times instructive counterpart to the in the other volume. For examp in the chapters on manuscripts, of the twenty-four reproduced by T. Pattie, assistant keeper, and the teen allowed to Asa Briggs, of the University of Sussex, all are different subjects except four (th Lindisfarne Gospels, the Del Psalter, a letter, though not the sa one, of Queen Elizabeth I, and th final poignant entry in Capt Scott's Antarctic Diary). If Mr Pat gives us the Codex Sinaiticus, the Harley Gospels, the Guthlac Ro the Luttrell and Evesham Psalter the Holkham Bible and the Bedfo Hours, Professor Briggs, the hi torian, adds Swift's *Journal to Stell* the opening lines of "Kubla Khan" a Beethoven concerto, *Alice's Adve tures Underground*, and a letter of Dickens to Catherine Hogarth, writ ten just before their marriage whi he was at work on *The Pickwi Papers*.

In effect, therefore, these two books are not competitive but complementary. As they sit side by side in the bookshops, the tendency might be to say, "You pays your money and you takes your choice". It should be resisted: both are reasonably priced for these days, and anyone who cares about the British Museum will find enjoyment as well as instruction in each of them. There will be one wistful moment for today's users of the Reading Room, accustomed as they now are to having to fight for a seat: how nobly spacious, and welcoming it looks, untenanted!

Precious metalworkers

HUGH HONOUR:
Goldsmiths and Silversmiths
320pp plus 262 plates. Weidenfeld and Nicolson. £5.75.

Hugh Honour concludes the brief but lively and perspicacious introduction to his new book with the observation that "if there are more than enough books about old silver, far too few studies of individual goldsmiths and silversmiths have as yet been published". When one reads his book, however, it becomes only too clear how this has come about and why the situation is likely to persist. With the rare exceptions of Benvenuto Cellini and of George Fox, an otherwise obscure assistant in the employ of Rundell, Bridge and Rundell, goldsmiths have not displayed any literary ability; and the biographical material available before the nineteenth century is usually confined to dates of apprenticeship, of admission as master to the guild and finally of offices held in the guild.

Moreover, up to the eighteenth century even the most important masters are represented by very few pieces—Cellini, for example, by only one, apart from his sculptures. In this book, which is a companion volume to his *Cabinet Makers and Furniture Designers*, the author endeavours to give an account of the lives and works of fifty goldsmiths from the ninth to the twentieth century. He wisely does not attempt more than four pre-Renaissance masters, to each one of whom the description he gives to the Sienese goldsmith, Ugolino di Vieri—a very shadowy figure—might equally well be applied.

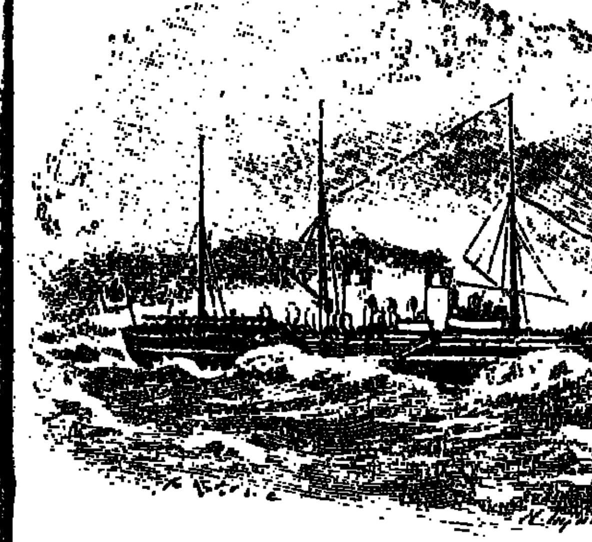
Mr Honour is fully aware of the problems of attempting to study the works and lives of individual goldsmiths. Not only were many of the finest pieces neither signed nor dated and are therefore unattributed, even unattributable, but the maker's marks which appear on gold or silver vessels are those of the master who guaranteed the fineness of the metal used, but not necessarily those of the actual maker. The goldsmiths' guilds used to make life difficult for foreigners and for those who had transgressed their regulations by refusing to mark their wares. The latter, rather than starve, found some other member of the guild who was prepared in return for an appropriate consideration to submit their productions for marking as his own. Nevertheless, Mr Honour has succeeded in assembling a splendid selection of pieces by the leading masters, and the illustrations are as excellent as they are numerous.

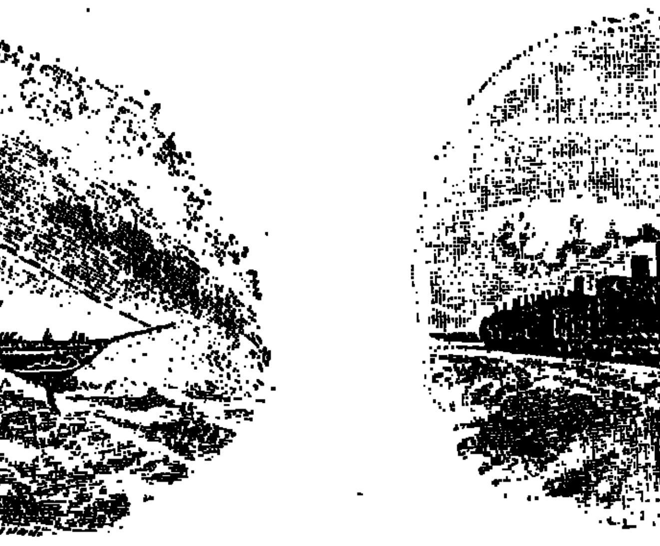
As he is the first to admit, his book depends very much on the research of others, but this does not mean that it is devoid of originality. While in the case of masters like Wenzel Jamnitzer and Paul de Lamerie he goes over familiar ground, though without noticing Dr Pechstein's important researches on the German master, the material on masters of the second half of the nineteenth and of the twentieth century is much less well known. Among his original ideas is his suggestion that the revival of late Gothic forms in the work of Mannerist goldsmiths, such as Hans Petzoldt or Peter Wiber of Nuremberg, can be explained as a symptom of the rejection by German late-sixteenth-century goldsmiths of the incoherence of Mannerist design and their development of a precocious trend towards the Baroque. It is certainly true that Gothic revival cups have greater unity of design than the contemporary Mannerist ones, though his explanation hardly accounts for such early manifestations of Gothic revival as Wenzel Jamnitzer's Tucher cup of 1564.

Another interesting idea is Mr Honour's explanation of the decline in the artistic status of the Renaissance and later goldsmiths as against medieval craftsmen. He points out that the goldsmith suffered from a disadvantage that was shared by few of his fellows in other arts, namely the knowledge that his finest works would not survive him. The very preciousness of the material in which he worked condemned his productions to destruction in the melting pot as soon as they had ceased to be fashionable. Moreover, whereas painters worked on virgin canvases, sculptors usually on fresh hewn blocks of stone or on untouched though seasoned wood, the goldsmith was as often as not provided with old-fashioned or damaged vessels from which to obtain the material for his new commission. In this way he was constantly reminded of the impermanent nature of his work.

Books on the goldsmiths' art written in English rarely look beyond the English goldsmiths, and a compilation such as this which discusses and illustrates the work of forty-one Continental or American masters is particularly welcome. It is intended less for the student than for the collector, for whom it provides a stimulating introduction to the best in European and American goldsmithing.

James A. Mackay's *Greek and Roman Coins* (141pp. Arthur Barker. £1.75) is a fluent but very compressed account of a thousand years of ancient coinage. It remains questionable, however, how much such a potted version can mean to someone not already familiar with the subject. That this is a work of synthesis, not based on real familiarity, is clear from the inaccuracies which pepper the text and illustrations. Even the bibliography, far from critically selected, cites several works inaccurately.





Vignettes from the *Guide to the Great Siberian Railway* (1900), reprinted by David and Charles Reprints.

Passenger in a guide book

BY JAMES MORRIS

THINGS get too awful, hen the rain never seems ly to stop, and the tool-se striking, and Mark is over-again, and Sam the dog has ling in manure—when life in ems irredeemable, then I re-the lost world of my old guide ks that musty row of greens ns, all anxieties are sublima-nd nothing seems *too* dreadful. n Russia are only "insects of a y disposition". Fish dishes in rarely have "a strong flavour il". Danish white port wine is se than "a remarkable com-ent". Dr Vaume, the French ul of Crete, may be alarming flesh, but in Murray's *Hand- Greece*, 1884, he simply has reputation of using violent s". Camels will meet trains quest at Jungshahi, prices of y dresses in the Rue de la Paix generally be reduced by a little ning and the third-class travel- community in the Rhenish Pro-es, so Herr Baedeker assures us, erally quiet and respectable.

* * *

The heyday of the guidebook the nineteenth century, when m had made travel relatively but the average tourist was an educated person, able to ate Murray's donnish quirks Baedeker's obscurer allusions to nciples of Gothic fenestration. re are felicities, of course, to be both in earlier and in later s. My favourite guidebook on the whole, is Chapter Horrebow's *Ireland*, 1758, entitled "Concerning Owls land", and which consists in ety of one phrase: "There owls of any kind in the island." The guidebook I most admire is given by Forster in his *Alexandria*, the best way to see it is to aimlessly about"—while ould hardly improve the open- Chapter IV of Mrs R. L. shire's *Rambles in Cairo*. "Of all the medieval rulers of Saladin alone enjoys the ge of being remembered by readers." In our own time David Piper has enriched the repertoire with his *Compa- Guide to London*, 1964 ("all cover the routes in both s, a fact one may well in the heat of the moment"); authors of Michelin's guide York City, 1968, honour old handsomely with their tions on the New York

the subway is an exciting ce for visitors, but daily com- who have had a chance to try lors of the Paris or Montreal would probably prefer to ride silent and modern trains with special steel cord tires manufacture.

generally when despondency it is to nineteenth-century ers that I turn, and this is I think because they are of ailway age, and transport me their vicarious delights to of sleeping-car wheels and ckety-click of the permanent nly broken by the cries of ndlers at Modane ("British not required to produce ts") or the intrusions of the collector at Wierzbolow ngers are recommended to difference to St Petersburg between 1st and 2nd class, which is only 7 rs 84 c"). One of the grandest of the railway manuals was the *Guide to the Great Siberian Railway, 1900*, published by the Imperial Ministry of Ways and Communications in an English translation intended to lure English tourists and businessmen along the golden road to Vladivostok. This has been reprinted in facsimile by the irrepressible David and Charles, and stands on my shelves in a position pre-ordained: next door to Adam's and Bishop's *Complete Traveler's Guide of the Union and Central Pacific Railroads*, 1881, "The Handsomest Guide Book In The World".

No escape could be more utter than an hour with those two illustrated books, side by side upon the hearth. Both their worlds have vanished: the Russia of 1900 so tentative, so defensive, so clamped behind the frontispiece of His Imperial Majesty Nicholas Alexandrovich, Autocrat of All the Russias and Most August President of the Siberian Railway; the America of 1881 so marvellously brash and energetic, so full of hope, so innocently encapsulated in this, The Most Complete, Accurate and Reliable Trans-Continental Guide Ever Known "far in advance", as Samuel Powell, General Ticket Agent of the Chicago, Burlington and Quincy Railroad, testifies, "of any other work of similar character that has come to my notice".

Take the trains themselves, into whose varnished and embossed compartments these volumes so vividly usher us. It is true that palace-car life on the Union Pacific looks more fun, at least in lithograph, with songs at the harmonium, mysterious Indians hovering around the spittoon, and a most comfortable and convenient eating house to look forward to at Rock Creek, Wyo. The week's journey from Chicago to the coast may well pass like a flash if, as the book suggests, we "indulge in social conversation and glee". But the Great Siberian Railway actually has a Church-Car, with icons, tall candles, a priest in attendance and a cross on the roof—and no Pullman could match the listless Chekhovian dignity of the Great Siberian saloon, with its glass-fronted library shelves, its tasselled armchairs, its portraits of eminent railway engineers and its chess-men already laid out for play on the corner table beneath the clock.

From the windows of the Union Pacific one sees feathered Sioux, elks, beautiful cowboys, scenic wonders and the Family Residence of Brigham Young. From the windows of the Great Siberian one looks out upon a morose parade of Yakuts, Ostiaks and Landing-Places on the Ob. The hotel at Cheyenne depot is hung with the heads of black-tailed deer, "all nicely preserved and looking very natural", but the station at Olginskaya looks like the pavilion of some exceptionally prosperous bowling-club, or perhaps a small casino. The Union Pacific guide has a picture of a venerable engine-driver leaning from his cab to kiss an infant a whiskery goodbye. The Great Siberian guide contains a message from the All-Highest:

> Gentlemen! To have begun the construction of the railway line across Siberia is one of the greatest achievements of my never to be forgotten Father. The fulfilment of this essentially peaceful work, entrusted to me by my beloved Father, is my sacred duty and my sincere desire.

Yet both books are, in their disparate ways, expressions of Manifest Destiny. The after-taste of such old convictions, so urgent or majestic in their time, now harmless or discredited, is for the real aficionado a peculiar delicacy of old guidebooks.

* * *

Another is a sense of transference, the power Murrays or Baedekers possess to deposit you in the shoes of your great-grandparents, to see the world with their eyes, dip into their capacious bags for Gratuities or Cockle's Pills ("if not used by oneself, they are useful to give to servants or villagers"), or make it clear to the manager of the Hotel

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Dagmar that you will not put up, as so many travellers in Denmark are obliged to, with damp table-napkins.

The English guides are best for this. They make one feel gloriously assured. Herr Baedeker can be scathing enough about the performances of Egyptian clowns—"disgracefully insolent"—or the morals of Neapolitan innkeepers—"the traveller is often tempted to doubt whether such a thing as honesty is known here": but for sheer *superbia*, for the exhilaration of *noblesse oblige*, the English nineteenth-century guidebook stands alone. There are disappointments, of course. T. Bennett (*Handbook for Norway*, 1878) tells us abjectly that because so many foolish things are written by British travellers in railway suggestion books, the authorities seldom pay any attention to remarks entered in English: but then Mr Bennett, the doyen of Norwegian tourism, lives in Christiana himself and is probably demoralized by intimate contact with natives. Far more characteristic is Mr Hare's Augustan dismissal of Venetian guides—"all but the most hopelessly imbecile travellers will find them an intolerable nuisance"—or Murray's noble reassurance to British visitors in Athens: "Any Englishman having the usual knowledge of ancient Greek will be able to read the Athenian papers with ease."

For it is true, I fear, that the best guidebooks, like the best travel books, are generally written by resolute outsiders—observers who preserve the integrity of detachment, and write first of all to their own satisfaction. Americans are bad at this, feeling in themselves a necessity to integrate, which is why they so often produce ingratiating guides and ineffable books of travel: but our British forebears, secure in the extraordinary good fortune of their nationality and the inestimable advantage of a classical education, were very good at it indeed. They were seldom so mean as to be curmudgeonly, but they felt no need to be fulsome. This was the *Eothen* vein, which was worked skilfully into our own times by Robert Byron and Peter Fleming, but which displayed its richest lode in the travel literature of mid-Victorian Britain.

The greatest guidebook of all is Murray's *Handbook for Spain*, 1845, which is the masterpiece of Richard Ford, and one of the best books of any kind about Spain. Transference to the plane of this work is the perfect stimulant, for never was there so racy, so exuberant, so learned, so marvellously uninhibited a traveller as Ford. In his company, one feels, nothing can go wrong for long, and boredom is impossible. The Valencians may well be perfidious, vindictive, sullen, mistrustful, fickle, treacherous, smooth, empty of all good, snarling and biting like hyenas and smiling as they murder, but dear Richard's charm will soon win them over: as for the Spanish smuggler, that swaggering MacHeath of Andalusia, a cigar and a *bota* of wine will soon open his heart, and anyway he likes and trusts an Englishman—"not that he won't rob him if in want of cash".

Ford is often rude, but, because he cares for nobody's opinion, never priggish or patronizing. His exasperations are always redeemed by humour; his admiration is as generous as his contempt is unsparing. One feels in his presence that the best of guidebooks are far more than informational aides, more even than literature, but are manuals of sensibility. When I travel with Richard Ford, if only in the privacy of my own library, I assume not merely his vision and hearing, but his feelings too: I am brightened in myself by his gaiety, enriched by his scholarship, mellowed by his kindness. Travel in a foreign country, especially perhaps such a country as Spain in the 1840s, should exercise every faculty: like a Finnish sauna or Eng Lit at Cambridge, it ought to be an awakening of all our powers, and an invitation to experiences that require no Steamship Reservations or Changes of Train at all.

This is the gift of the best of these English guides: to give to the reader even now something of the potency, the alertness and the dash that went with Victorian England's convictions of merit. There is nothing like it, I find, after the nine o'clock news.

* * *

Yet I cannot deny that half the pleasures of my old guidebooks are physical. I love them as ob... David and Charles have al... printed, in association with ... and Unwin, the 1914 English e... of Baedeker's *Russia*—which ... cludes, casually in passing, W... Teheran and Peking. It is ... ulously reproduced, and provid... unequalled diagram of R... in the last years of the ... archy: but though I admit ... handy to know that Matins i... English Church at Riga is at 11 and comforting to be told tha... Girls' Friendly Society mainta... hostel in Odessa, still I think I ... always cherish more dearly my German version of the book, ... pages are yellowing, whose ma... ragged at the edges, and wh... bought one icy November mo... in the Nevski Prospekt—empty, of the scarlet-liveried carriage... Tartar old-clothes pedlars re... mended to me inside.

For all the magic of the ... guides cannot be reproduced in ... simile. It is only partly in ... words: the rest is embodied in ... smell of age and foreign ink, ... suggestion of salt-spray on ... bindings, the spindly signature... their previous owners, or the ... pink Ticket of Admittance, tuc... still within the museum itiner... which, like a madeleine dipped ... tea, can evoke so miraculously o... times in distant places.



An advertisement from the *Guide to the Great Siberian Railway*.

Where bush meets forest

ANTHONY SMITH:
Mato Grosso
288pp. Michael Joseph. £5.

This is no longer an heroic age, and to some extent that is the fault of man's ingenuity. The electronic devices which he has contrived have made even moon exploration literally a mundane affair so that those lone and lonely pioneers who opened up Africa were in many ways more remote from home. With this change has come the increasing emphasis on the scientific—this does not imply that earlier endurance feats were necessarily less scientific, just more heroic—and the Royal Geographical Society, the sponsor of so many of those early expeditions, has also changed with the time and mood.

In the 1960s the Royal Geographical Society joined forces with the Royal Society to send, with the blessing of the Brazilian authorities, a large scale expedition to investigate in depth a twenty-kilometre square in the northeast corner of the state of Mato Grosso. The area chosen was one where bush and forest meet, recently made accessible by a new road but where man and machine had not yet intruded. Here a base camp was set up and between 1967 and 1969 a stream of scientists, mainly from Britain, came to work for longer or shorter periods on various aspects of the locality; those represented were geographers, soil scientists, botanists, zoologists and medical doctors. The full scientific results of this research will presumably emerge in academic journals during the coming years and that will be time enough to evaluate its worth. In the meantime we are offered a more popular and pictorial account of the expedition.

This volume by Anthony Smith, who was the journalist attached to the expedition and whose reports of it appeared regularly in the pages of *The Times*, is of the glossy genre. However, it must be added that in comparison with many documentary television films on South America, and particularly those pseudo-explorations by hovercraft along routes travelled by Europeans for centuries, this book is outstandingly sober and well-informed. Indeed the author must be congratulated on avoiding the clichés to which the Amazonian region invariably gives rise (although there is a chapter entitled "The Lost World" and there are rather too many Edens) and on subduing tendencies to over-dramatize. On this score the inclusion of photographs of Richard Mason and the scene where he was killed in 1961 seems unwarranted, and together with numerous allusions to Fawcett adds weight to that sceptical view that if one is to make a name in Amazonian exploration one should not return.

However, these are small things and in no serious way detract from the book, which is a good and worthwhile account of an area which has been remote in the past and, even with the coming of the new road, is not likely to become appreciably less remote. The major part of the work is concerned with the doings of the expedition in the study area and among the Indians of the Xingu National Park, whither the medical men took themselves when they found little to do at the base camp. This part of the book is a little uneven, which presumably may be accounted for by the author's greater knowledge of some subjects than others and he also has to rely on excerpts from other expedition members' notebooks. He is at his best when describing life in central Brazil and we are given a... ing and readable accounts of the ... wards and tribulations of trav... Brazil (by light plane, bus, truck a... canoe), of the local characters a... of the development of the region ... which is taking place as individua... carve out of the forest estates of hun... dreds of thousands of acres for themselves.

The text, however, accounts fo... only a little over half the book, th... rest consists of photographs and they certainly make the book. They a... mainly in colour and with few ex... ceptions are of excellent quality. Th... large proportion of close-up picture... reflects in itself a feature of the en... vironment, for it is an area of appar... ently unrelieved uniformity whe... viewed from a wide perspective and it is only in detail that its infinite variety emerges.

Beside the sea

MARY FITTON:
Málaga
204pp. Allen and Unwin. £3.50.

IAN THOMPSON:
Corsica
212pp. Newton Abbot: David and Charles. £2.75.

Both these books are introductions, not guidebooks, to the places they describe. Mary Fitton, who writes with enthusiasm and affection about the ancient Andalusian city and seaport of Málaga, admirably refutes Richard Ford's statement in his *Handbook for Travellers in Spain*, published in 1845, that Málaga was "a fine but purely commercial city; one day will suffice". She traces its history from its earliest inhabitants until the recent Civil War. Romans succeed Phoenicians, Greeks and Carthaginians and are followed in due course by the Muslims, who reigned in Málaga for nearly 800 years, longer than any other ruler before or since, until overthrown by the Christians in 1487.

Mrs Fitton's sympathies lie clearly with traditional Christian Spain, as shown in her chapter on "Churches and Processions" which will be of interest to those unfamiliar with the Spanish religious scene. Here she is concerned more with local colour, with the lives of the saints and their effigies than with architecture and the arts, perhaps because so much has been destroyed over the years, although she writes intriguingly of the painter Alonso Caro of Granada and the sculptor Pedro de Mena of Málaga. She is, however, compassionate towards the Muslims and their harsh fate at the hands ... Ferdinand and Isabella when the... fell after a lengthy siege, and towa... all who suffered, whether through ... Crescent or the Cross.

Málaga as a seaport was alw... vulnerable; in the seventeenth ... eighteenth centuries there were ... guns of British and French warsh... and civil war in the following ... centuries—the Carlist wars in ... last century and the horrors ... nationalist versus republican du... the 1930s. Mrs Fitton, however ... concerned not only with tragedy ... also with the city's social life, ... British colony, first established in ... seventeenth century, the creation ... the Protestant cemetery and the s... of the British consul's granddau... who became the bride of Napo... III. Those who know Málaga ... be grateful to Mrs Fitton for ... achievement; those who do not ... lament the absence of maps of ... city and surrounding area to b... her account into focus.

Ian Thompson, in contrast to ... Fitton, writes objectively in the ... ful, precise prose more usually as... ciated with a textbook. His met... also leads to occasional repetit... But do not be put off. A very ... picture of Corsica emerges, not o... of its history, its people past a... present and its economy, but also ... the different types of scenery a v... tor can expect to find. The cha... teristics of each region are analy... as are those of the principal tow... We are also told something of ... present political situation. There ... useful appendixes on feast days, ... torical buildings and monume... together with notes on the vege... wild life and gastronomy, and ex... lent maps and photographs...

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... chapter four Professor ... ming returns to the East coast and French, Spanish, and English attempts to establish colonies there before 1600. On the whole it is a melancholy narrative. The French failed to the north in Canada and to the south in Florida. Ignorance, error, neglect, incompetence, and sheer bad luck wrecked plans of great moment, and southwards such disasters as the French could not provide for themselves the Spaniards provided for them. Menendez's extermination of Ribaut's colony at Fort Caroline is among the most heartless episodes in inter-European transatlantic rivalry, and it is no comfort to know that his own settlement at St Augustine would in its turn experience cruel hardship and loss of men. The English colony at Roanoke in Virginia found itself in trouble from the start, and for reasons long debated but still unknown had disappeared by 1590. As the new century opened the constricted Spanish holding at St Augustine with its infirm outposts was the only surviving colony on the entire eastern seaboard of North America.

In chapter five Dr Skelton rehearses the valiant and painful story of the search for a North-West passage. The most active nation there was England, and Frobisher, Davis, Hudson and Baffin are the greatest but by no means the only great names. Their feats of seamanship and mental and physical resolution in the realms of ice in search of the unfindable will prove for many English readers the most compelling part of the book. For Americans and Canadians maybe it will be found in Professor Cumming's chapter six, which tells of the settlements of the early seventeenth century, culminating in the landing of the Pilgrims in 1620 and events in New England down to 1634. It is hard to say whether by the end of the narrative one is more astonished by what had been achieved or the magnitude of what remained to be done.

The hallmark of the narrative sections of this elaborate and substantial volume is its competence, the exactitude with which the contributors write to their brief. Professor Quinn's discussion of the causes, impulses, conditions and consequences implicit in the European concept of opening up new lands for the benefit of Europe is at once stimulating and sobering. The fairly short introductory essay to each chapter is followed by illustrative extracts from early documents, forty-two of them in all, beginning with Dicuil's account of the Irish acquaintance with the mysterious Thule and other islands in the ocean north of Britain, and ending with *The Strange and Dangerous Voyage of Captain Thomas James, 1633*, and *The Journal of John Winthrop* (March-May, 1634). A comparison with Professor Quinn's recently published *North American Discovery, circa 1000-1612* in the "Documentary History of the United States" series, confirms one's belief that the best illustrative passages for the most part choose themselves, and have sensibly been allowed to do so here too.

The book's illustrations require a separate mention. There are 370, of which seventy-five are in colour. Many are full-page, and at least fifteen of them are double-page. At first sight, and even second, they dominate the book, and there are places where they come close to overwhelming the text. But their excellence and interest allows no debate. Most worthy of mention, as might be expected of the contributors, are the contemporary maps and charts, perhaps a hundred in number. Frequently they are arrestingly beautiful, almost always they present an interested party's deeply considered view of the subject, and taken together they demonstrate in impressive fashion the dissipation of ignorance and amendment of error in the slow revelation of the hidden contours of the Atlantic Ocean's far-off western verges. Among the other memorable constituents of this considerable picture gallery of persons, peoples, places, customs, events, ships, costumes, fauna and flora, the long runs of paintings and drawings by Le Moyne and John White take pride of place.

Around the Med

RICHARD CHANDLER:
Travels in Asia Minor 1764-1765
Edited and abridged by Edith Clay
253pp. British Museum. £3.50.

RICHARD CARRINGTON:
The Mediterranean
287pp. Weidenfeld and Nicolson £3.75.

Richard Chandler was a Fellow of Magdalen College, Oxford, a classical scholar and epigraphist, who was commissioned in 1764 by the Society of Dilettantes to report on the classical antiquities of Asia Minor. He was twenty-six years old when he set out, and his travels lasted from June, 1764 to May, 1765; taking Smyrna as his base he travelled in the Troad, Ionia and Caria. His account was first published in 1775. The present edition is based on that published in 1825, after his death, with footnotes contributed by Nicholas Revett, an architect who, together with the artist William Pars, accompanied him to carry out the necessary surveys and drawings.

Richard Carrington was a Fellow of the Royal Anthropological Institute and the Royal Geographical Society, who travelled widely in Africa, the Middle and Far East, and died in September this year. He has written a *Guide to Earth History*, *Elephants*, *Great National Parks* and *A Million Years of Man*.

Two centuries apart in time, these two authors have produced travel books which no one who loves the Mediterranean can fail to enjoy. Mr. Carrington's scope is the wider. He begins with an excellent geological section which he calls a "profile of the Mediterranean"; he continues with the first arrival of man on the scene and describes in turn the civilizations of ancient Egypt, Greece and Rome, ending with a rather perfunctory chapter on "From Rome to the Renaissance". In a third and final part he deals with the trees, plants, animals and fish of the region. Chandler is more concentrated on one area and one subject; much of the charm of his book derives from his descriptions of the difficulties of travel in the Ottoman Empire with plague terrorizing the cities and the countryside exposed to banditry and maladministration.

Both books are notably well illustrated. *The Mediterranean* has a photograph on almost every page, thirty-two of them in colour. Landscapes and antiquities are depicted brilliantly and sympathetically, and the same sympathy is evident in the pictures of beasts and insects, for instance in a striking life-size colour photograph of a cicada, so constantly heard, so rarely seen. *Travels in Asia Minor* has seventeen plates, one in colour, from the watercolours of William Pars, on whom there is a special note by Andrew Wilton, Assistant Keeper of the Museum's Department of Prints and Drawings. Pars was only twenty-two at the time of the expedition set out, but he shows an easy mastery of his medium and a generally cool and lucid style of presentation. He added lively ... to his topographical scenes with the picturesquely-dressed figures which he always introduced; in fact in the frontispiece here, though it is entitled "The Theatre at Miletus", the main interest is in a line of Turks on horseback embarking on a ferry to cross to the ruins.

When it comes to literary style, Chandler has the advantage of having lived in an age when it was natural to write good English. He is terse and vivid, and is capable of a sensible elevation of style when needed. His subject—the contrast between past magnificence and present desolation—lends itself to such treatment. His description of the ruins of Laodicea, for instance, which Gibbon admired, has a graceful dying fall:

> We saw no traces either of houses, churches or mosques. All was silence and solitude. Several strings of camels passed eastward over the hill, but a fox, which we first discovered by his ears, peeping over a brow, was the only inhabitant of Laodicea.

Mr Carrington has not attempted that particular style, for understandable reasons, but he could learn with advantage from Chandler how to handle quieter stretches. His is a rather excitable manner, at times unduly given to using loud-sounding words without much regard for their meaning. For example, in spite of his acquaintance with the classics, he feels no sense of incongruity in describing on one occasion an explosion and on another the blast of a volcano as "cataclysmic". The best writing, lively, attractive and informative, comes in his description of birds, beasts, and fishes.

Both books can be commended, and each of them will assure the reader of both pleasure and instruction.

High life

JULIAN PITT-RIVERS:
The People of the Sierra
232pp. University of Chicago Press. £3.85.

Originally published by Weidenfeld and Nicolson in 1954, *The People of the Sierra* "represents an attempt to apply to a West European community the methods developed by social anthropologists for plotting the cultural patterns of primitive peoples". The Andalusian *pueblo* under analysis is disguised as Alcalá de la Sierra, and the merit of the book lies not only in its picture of this self-contained community but also "in the detailed account it gives of the tensions that arise when the state with its apparatus of law and authority seeks to impose its will on the *pueblo* and of how those tensions are resolved". (*TLS*, November 26, 1954).

In this second edition of an exemplary and engrossing work of social anthropology, Dr Pitt-Rivers, in a new introduction (replacing one provided for the first edition by E. E. Evans-Pritchard), reveals the identity of the *pueblo* in question as Grazalema. The text is unchanged except for minor corrections and footnotes.



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Critics on Blake
edited by Judith O'Neill 80p

No. 8
Critics on Virginia Woolf
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Critics on D.H.Lawrence
edited by W. T. Andrews 85p

No. 10
Critics on Yeats
edited by Raymond Cowell 85p

George Allen & Unwin

Kafka and his legends

JOHANN BAUER:
Kafka and Prague
Translated by P. S. Falla
191pp. Pall Mall. £5.

GUSTAV JANOUCH:
Conversations with Kafka
Translated by Goronwy Rees
219pp. André Deutsch. £2.

MARTIN GREENBERG:
The Terror of Art
Kafka and Modern Literature
241pp. André Deutsch. £2.25.

DIETER JAKOB:
Das Kafka-Bild in England
Eine Studie zur Aufnahme des Werkes in der journalistischen Kritik (1928-1966)
Vol. 1: 352pp. Vol. 2: pp353-709.
The Author, 8000 Munich 80, St. Veit-Strasse 18

Kafka and Prague has the shape of an elongated chocolate-box and is not well fitted for the bookshelf. Its designer has worked hard to distract the reader from such information as the text and photographs provide. However, librarians and scholars should find a niche for it if they can, because it contains under all the wrappings and coatings some good nuts of biographical fact. Johann Bauer has worked through the Prague police archives and has turned up a number of new documents. These fill small gaps in Kafka's life-story, particularly as regards his supposed links with Czech anarchist groups before the First World War.

The evidence here is negative: Kafka was repeatedly given a clean bill of health by the police authorities, who watched the meetings of these little groups with extreme attention. It is known that he was slightly acquainted with Michal Kácha, and it is possible that he attended an occasional meeting of the Klub Mladých, but reports of any closer or long-standing association with the anarchists are certainly fictitious. Eduard Goldstücker said as much at the Liblice Kafka Conference in 1963, and Herr Bauer's researches confirm his opinion.

The legend of "Kafka-the-anarchist", invented by Michal Mareš in the 1950s, is served up afresh by Gustav Janouch, with trimmings, in the new and much fatter edition of his *Conversations with Kafka*. Basing himself on Mareš, Herr Janouch offers us a conversation about the French anarchist terrorist Ravachol, in the course of which Kafka is made to say:

> I went deeply into the lives and ideas of Godwin, Proudhon, Stirner, Bakunin, Kropotkin, Tucker and Tolstoy, frequented various circles and meetings, and devoted much time and money to the subject.

Herr Janouch's Kafka even comes out with the highly dubious claim that Max Brod attended anarchist meetings in his company.

Some of the new material that pads out the *Conversations with Kafka* to more than twice its earlier length is not as obviously inauthentic as this. But all of it should be treated with the greatest reserve. While the original memoir (published in English in 1953) was erected on a slim basis of truth, the same cannot safely be said of the sections that have been added to make up the present book. It is not easy, in the first place, to accept the story of where the additional sections came from. We are told that they represent a chunk of the typescript which by oversight never reached the publisher, but turned up nearly twenty years later in a box in Herr Janouch's lavatory. Such a thing is possible, of course. But it is very odd that the "lost" material should slot so easily—as learned elaboration—into what was printed in the first place, and that so many of the subjects on which Kafka now appears to discourse so eloquently happen to be those on which information has become available since 1953 (for instance, Kafka's interest in Chinese literature and in the silent film).

Readers acquainted with Kafka's work, and especially with his letters, will fail to recognize the Kafka presented here. He appears as a lover of abstractions, a sage or guru with a ready stock of well-turned apophthegms, and an indefatigable purveyor of cliché about the state of the modern world, the "terror of art", or the deforming effects of bureaucracy:

> "Why shouldn't there be a hangman concealed in every conscientious bureaucrat?"
> "But bureaucrats don't hang anybody!"
> "Oh, don't they!" answered Kafka, and brought his hands down sharply on his desk. "They transform living, changing human beings into dead code numbers, incapable of any change."

Kafka never wrote like that, nor was he ever heard by anyone else to speak like it. Those tempted to take the *Conversations* at their face value might reflect that Kafka had a profound distaste for generalizing of this sort, quite apart from the fact that he was, by common consent, a most reticent conversationalist.

Martin Greenberg's *The Terror of Art* takes its title from one of Herr Janouch's "conversations". It may be less than fair to regard a book's index as an index of its quality, but entries like "collapsing conceptions", "nihilistic phantasmagoria", "orgasmic unconsciousness", "psychological strickenness", and "serio-comic sublimities" do tell us something about the quality of this one. In spite of all the jargon, Mr Greenberg makes a number of good points about Kafka's imaginative processes and narrative techniques, which suggest that he is *au fait* with more scholarship than he chooses to mention. On the whole, however, this is a s… men of a really dreadful genre:

> *Ulysses* is a shapeless naturalistic … a heaving Sargasso Sea of mere … of fact; the reader is plunged in… gross, meaningless empiricism as … Kafka reader is plunged into … senselessness.

There may be a place for this … of portentous chit-chat, directe… vaguely knowing "literary perso… but it is not in a printed book … sibly devoted to the work of a … writer.

Journalistic criticism becomes the object of study in Dieter Ja… illuminating work *Das Kafka-B… England*, which is by far the … informative and least pretentio… the four books under review. It … vides a full bibliography of Kaf… reception in England which wi… indispensable for scholars. Seco… it presents in reprint a well-ch… and fascinating selection of … critical essays listed. What st… one about the essays of the late 19… and early 1930s, most of which … now forgotten and inaccessible, … how good some of them … despite an almost total absence … contextual or biographical kno… ledge. Much can be le… from them, even from those wh… mainly register puzzlement, … despite the diversity of respo… "Perhaps it is only in a chorus … voices", as Kafka himself sugge… "that a certain measure of truth … to be found."

Unfortunately Herr Jakob gi… only a brief account of the story … Kafka's reception which he doc… ments so well. He limits himself, … doubt for practical reasons, to … highly condensed survey which ha… already appeared in the yearbook *Oxford German Studies* (1970). The … story, with or without the full sup… porting documentation and bib… graphy, seems worthy of public… in extended form.

The American Novel and the Nineteen Twenties

Edited by
MALCOLM BRADBURY
and
DAVID PALMER

Stratford-Upon-Avon Studies 13

These essays re-examine the complex relationship between literature and culture, and in terms of this reconsider the success of the American experiment in fiction, reassess the importance of particular authors and re-evaluate the quality and effectiveness of their radicalism and moral comment.

Contributors
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Cloth £3 net Paper £1.40 net

Edward Arnold

Fearful illusions

MARSTON La FRANCE:
A Reading of Stephen Crane
272pp. Clarendon Press: Oxford University Press. £2.75.

A remarkably complete and consistent interpretation of Stephen Crane's work emerges from Marston La France's book. He detects in it a basic recurring pattern of

> a psychological progression to awareness of reality: a character is faced with an unknown quality or situation which, for some reason, he soon has to experience, because he is apprehensive about what he does not yet understand, his imagination, in anticipation of the coming experience, becomes excited to the creation of terrifying illusions; these illusions become the immediate cause of fear and both fear and illusions increase in intensity until the moment when the unknown becomes experienced, then as reality never measures up to the imagination, the prosaic fact both dissipates fear and reveals illusion for what it is; only the remembrance of both fear and illusion is left, and *ideally* this remembrance should make the protagonist ashamed of himself.

Earlier critics of Crane—Westbrook, Colvert, Berryman, Lang—had already found this figure in the carpet, but it has been left to Mr La France to apply it to almost everything that Crane ever wrote, from his earliest journalism and tales, through *Maggie* and *The Red Badge*, to the poems and the great mature stories such as "The Open Boat", "The Monster" and "The Blue Hotel".

The formulation of the pattern just quoted occurs early in the book in a consideration of such novice work as the Sullivan County sketches, but anyone who knew of Crane only *The Red Badge* might be excused for thinking that it was an analysis of the structure of that master-work, and indeed it is the basis of Mr La France's interpretation of that book. He shows how Henry Fleming's illusions increase in intensity until the moment when the unknown becomes experienced, and what a profound and complex moral progression this is. He stresses the importance of the novel as an interior view of Fleming's mind and not as some brief external chronicle of the Civil War.

All Crane's war stories, wherever the battlefield may be, adopt this same interior stance and war is seen as that amoral universe that is the setting for the moral life, a role taken over by the sea in "The Open Boat" and the blizzard in "The Blue Hotel".

The latter Mr La France regards as Crane's most difficult story, and he gives us a beautifully lucid analysis of it section by section, all hinging on the illusory nature of the Swede's fears nourished by his dime-novel conception of the West. In this case the saving moment when the fear is deflated and a stoical acceptance of the human condition can begin does not of course occur. Instead the Swede becomes at one with the blizzard and storms into a saloon:

> the prosaic nature of reality, compared with the monstrous illusions of the imagination, is implied by the fact that the smallest man in the room easily kills the burly and violent Swede.

Crane was a minister's son who repudiated Christianity for a form of stoicism by which he judged all his protagonists. As he said to Willa Cather—an oft-quoted remark here—he had only one trump. Mr La France has called it and brilliantly made his bid in a book which puts into fresh perspective a writer still too little read in this country.

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…he corporate dreams of young Italians

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…Florence: Sansoni. L3,300.

…ic strips (*fumetti*) play a …rt in the imaginative life of …than they do in ours is clear …lian fiction and memoirs. …s of strips are folk heroes, …e language and of people's …nsciousness; part of the …too, that formed the pre-…eration of middle-aged … that squelchy mixture of … and bombast on which any …ver forty was brought up. …n, Italian children's fiction …a rather meagre fare; there …of the rich mixture avail-…the bookish English child—…ealist private language of …ss cosiness against which …might revolt but the colour-…which he could never quite …e catchphrases and charac-…which would haunt him down …s like forgotten tunes or … *Alice* and Lear and Gilbert, …rhymes and *The Bad Child's* …*Beasts*, Pooh and *The Wind* …*Willows*, Stalky and Greyfriars, …n and his cousins the Swal-…Amazons, Henty and the …*Boy's Paper*. In England the …class child had an imaginative …ready to enter and occupy, a …ting as Badger's house, as …ttle as Rabbit's where stout …got himself so disastrously …underground and cavernous …self. No wonder he had little …d comic-strip characters to …it: it was crowded enough. …the middle-aged Italian of a …equivalent sort (and roughly …e word for it, because exact …equivalence between the two …s simply does not exist) will …mber, on the whole, imported …, more adventurous than ours and psychologically a lot less bizarre: Captain Ahab and Captain Nemo, or, from the strips, Nembo Kid (who was Superman Italianized) or Flash Gordon. These he recalls with the half-smile an Englishman has for the Scarlet Pimpernel or Rudolf Rassendyll—as one-time mighty characters, purveyors of dreams, suggestors of visual forms, of social styles; and, for English taste at least, he seems to stress their emotional importance over much, to insist they fill a rather larger space than one might expect.

The prewar Italian child, though, on whose conditioning the middle-aged Italian adult depends, was at a double disadvantage, for while suffering from the poverty of home-grown dream figures, he was discouraged from attaching himself to foreign ones. It was the time of what was known as "autarky", used in a particular sense to mean economic self-sufficiency but applied, emotionally, to the realm of dreams as well as economics. Everything was to be home-produced: in retrospect, the entire nation has something of the air of a Women's Institute jam session, bottling its private fantasies for home consumption, brewing a peculiar and smelly magic, the headiness of which most Italians have been busily repudiating since.

Italy, in any case, had been a nation for only two generations or so when Mussolini marched on Rome: not a long time in which to acquire the corporate dreams of childhood. Literate Italians (not to mention the semi-literate or the illiterate) simply did not share enough to get into burrows together as children; they had not enough emotional experiences (or dreams) in common to make particular things, particular occasions, seem desirable and fulfilling: messing about in boats, honey for tea. To English people, Italian adults seem noticeably lacking in the sort of family jokes that come only from a background of extreme social and emotial stability: they tend to be amazed at the homogeneousness, not so much of English culture, as of English experience in the sense of memory, emotional atmosphere. Their fantasies in childhood were a relatively recent growth, imposed from above, and interleaved with the patriotic slogans of fascism; these slogans and the emotional climate they reflected being now repudiated, the whole of the 1920s, 1930s and early 1940s are in a sense lost countries to the middle-aged, all their dreams tainted. In that sense they are all strangers to their childhood, having learnt to hate what they were taught to love, having come to despise what they were told was admirable. The partisan as hero came too late to replace, in deeply emotional terms, fascist heroes like Romano the Legionary or Tore, the Sicilian submarine boy. So Romano and Tore died quietly; rather as if Eeyore and Billy Bunter had quite suddenly become ideologically impossible, an embarrassment too great to mention, even to think of, ever again.

All this underlies, but is disappointingly not discussed in, *Il fumetto in Italia*, a scamper through a very large subject, extremely interesting for the information it gives but woefully dull in treating it. Nearly a hundred pages of notes and bibliography, and the general way in which the subject is dealt with, suggest that plenty of homework has been done and that Leonardo Becciu knows his facts; but he does not push his discoveries far enough, draws few conclusions and makes little of his information. A novel like Alberto Ongaro's *Un Romanzo d'avventura*, set in a world of comic-strip enthusiasts strung between fantasy and reality, boyhood and middle age, gives a much more vivid idea of the place these strips and characters have in Italian life, of their effect on the Italian imagination. Signor Becciu plods through his subject with leaden boots and a liberal use of the pale adjective that says practically nothing: *bellissimo, discreto, singolare*. He starts with religious pictures in the Middle Ages in which characters speak, not into the smoke-like balloons we know (from which comes the word *fumetto*, to mean the strip in general), but into more graceful ribbons, and ends with the life of Ho Chi Minh in a communist weekly. There are plenty of illustrations but many are poorly reproduced and the writing in them is hard to read; the captions are often confusing, more dates and references need to be given, and as there is no index much time and patience are lost. In other words, this is an inadequate book for its subject, which is nothing less than the social history of Italy over the past forty years, taking "social" in its widest sense to include the way in which people felt and dreamt, as well as the way they lived.

Most interesting of all, but most skimpily dealt with, is the political life of the comic strip in Italy: its use by the fascists both for direct propaganda among semi-literate adults and to inject a nationalistic tone into adventure stories; its take-over of foreign (mainly American) heroes, and their occasional Italianization (Flash Gordon became Dick Fulmine and served on the Russian front, Mickie Mouse—Topolino—had a busy Italian war and in one of the illustrations we see him flying over Berchtesgaden, making rude noises at Hitler in keeping with the changing attitudes of the times); its turn-about with the changes of attitude in both government and people, so that rude stories about Ciurcillone, forever biting on an immense cigar, give place to occasionally realistic tales about life among ruins and air raids, the black market, pilfering; or else to total outsiders—the American comic strips which have since flooded Italy and done so much to further its Americanization.

Only later, when the partisans had been established as familiar folk-heroes, did stories like "Allarme sul Arno" or "Un partigiano di 15 anni" become part of the familiar comic scene—in left-wing publications, not surprisingly. Political, too, is the fact that in Italy comic strips (like youth movements) even since the war have been Catholic or communist, Christian Democrat or neo-fascist. Their wriggles and changes with the changes of political fashion are wonderful to see, but here again Signor Becciu is inadequate; ingenuous to an amazing degree as well, if he really thinks it "coraggioso anticonformismo" nowadays in Italy to say "Go home" to the Americans in Vietnam.

Much information and much interest can be found in *Il fumetto in Italia*, because it has a rich, specialized subject full of implications and questions—thorny, deepset, embarrassing; but there is little adequate comment on all this, little exposition of the underlying realities, little intelligent use, even, of the material available. The writing is dreary, the arrangement poor; yet its smudgy illustrations alone open doors and stir the imagination.

The treasures of the cartophiliacs

…IE and VALMAI HOLT:
…Postcards of the Golden Age
…MacGibbon and Kee. £2.95.

…ARD CARLINE:
…s in the Post
…Story of the Picture Postcard …s Place in the History of Popu-…
…Gordon Fraser. £4.80.

…d the anal-erotic sublimations, …ly is the plurimrifarious. …one wish to concentrate on …, there is a choice of fields. …for example, *invented* the picture postcard? Tonie and Valmai …have noted the deaths of five … to that immortal title …n the years 1930 and 1940, …consider further study could …more. What is the significance of different trade and date …? What is the influence of …nt printing processes on art …

…e may choose the historical, …ical, topographical or artistic …h. Postcards illuminate …y life over the past hundred …often in retrospect being most interesting for details which at the time were taken for granted. Postcards have been used for advertisement, propaganda, sentiment, fantasy, historical record, humour, and sometimes even wit. They exist in millions and allow the collector the thrill of specialization and the modest gratifications of financial speculation. An old shoe-box will hold about a thousand postcards which can appreciate in value quicker than National Savings Certificates.

In Appendix 6 of their "Collector's Guide", Mr and Mrs Holt give an indication of the value of cards, taking *x* to equal a photographic portrait of a stage star, of which the following are examples:

Photographic portraits of more elusive stars	2*x*
Signed Cards by Raphaël Kirchner	30*x*
Woven Silk card by Stevens from	200*x*
Grant from	160*x*
Alpha from	100*x*
others from	30*x*

Postmarks can add from 5 pence to well over £5 to the value of your card, depending upon rarity.

Perhaps the most important date was November 1, 1899, when Adolph Tuck, who had advance information, issued his first Postal Union size (140mm × 89mm) card, authorized the day before:

> The collector, of course, can see here the start of a fascinating trail to the earliest extant copy of a Tuck's picture postcard. A card stamped November 1 1899 would be a treasure and cannot help but appreciate as revived interest grows.

The Holts write specially for the collector and have accumulated a variety of information which is not available in Frank Staff's *The Picture Postcard and its Origins* or elsewhere. They write with humour, knowledge, and common sense. Their book will be valuable for anyone who collects or wants to collect picture postcards.

Richard Carline may be said to be the man who re-created the modern British interest in picture postcards by the first version of *Pictures in the Post*, published in 1959. This second edition has been so much expanded in the written text and altered in the choice and addition of illustrations as to be virtually a new, and far more interesting, work. Mr Carline recognizes picture postcards as social history, objects of collection, and so on, but he is primarily interested in the postcard as an art-form, partly popular and partly with repercussions elsewhere, in poster or surrealist art.

His choice of illustration is, thanks to the higher price, far more extensive than before; and more discriminating in taste. The Art Nouveau cards of Alphonse Mucha are delightful, his Guillaume witty, the Kirchners provocative, and L. Peltier's "Oeufs de Pâques Parisiens" as delightful as it is obscene.

Mr Carline does not like the vulgar postcard. He reproduces one of Bamforth's coloured photographic comics, but makes no reference to it in the text. He does not mention what is probably the blackest of all "humorous" cards, of the Bamforth giantess lying in bed with her triplets and her husband standing beside it with a milkman's yoke over his shoulders and two pails, one at each side. The caption: "Which one d'ye want to keep?"

On Donald McGill, Mr Carline still quotes the Orwell article and ignores the judgment of Claude Rogers—quoted by Arthur Calder-Marshall in *The Art of Donald McGill*—comparing his draughtsmanship with that of Fernand Léger. He also repeats Orwell's nonsense that McGill did not paint his own cards.

In both these books, it is assumed that the postcard has passed its golden age. Artistically this is true. What imagination there is in the photomontage "Rêve d'une vierge", 1906! The girl is pensive under her bee-hive hat, but on it home a swarm of winged men with different expressions on their faces and proposals in their hands. The composite portraits of the Sultan of Turkey and the King of Belgium have to be scrutinized to see the human figures, mostly nude, from which their features and brains are formed.

Mr Carline includes two very interesting anti-Nazi photomontages, designed by John Heartfield at the time of the Dimitrov trial in 1934. Even today the propaganda postcard has possibilities, which might well be developed, by such organizations as Shelter or Amnesty International.

Modern commercial cards are uninspiring, but even these can be put to creative uses, such as a card of Beduin on camels sent recently from the Middle East, with the message:

SODOM
Dare I say, "Wish you were here"?

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George Allen & Unwin

TIMES PAST THE TIMES

T·L·S

70th Year 10 December 1971 No. 3,641

Commentary

E. C. Zeeman's gripping article on "The Geometry of Catastrophe" (page 1556) is the final contribution to the series we have been publishing on "Thinking by Numbers". Any conclusion at all to such a series will look to some people like the fall of a guillotine, because there are seemingly endless specialties where it would be possible to analyse the invasion of statistical methods. But the virtues and perils of Quantification do not vary so very much from discipline to discipline, and our feeling is that a series of thirteen articles is a good compromise between exhaustiveness and exhaustion.

The natural end to the series was surely an article by a mathematician, since it is his methods which have been invited to colonize the field of learning as a whole and been fêted or reviled while they do so. Professor Zeeman's article is, however, somewhat subversive of its predecessors or is decidedly subversive of the numeracy of the *TLS*, since it rightly inculpates us for mis-numbering the articles and having two number 7s, an error which was put silently right by leaving out number 10. The adoption of mathematical devices is now a mark of sophistication in a good many non-mathematical disciplines; within mathematics itself it looks as though arithmetic may be rather old hat, now that geometry is being called in to spatialize and so complicate that old bogy of the humanist, the mathematical model. Just as the rest of us sort out our mental blockages and equip ourselves with some rudimentary competence in numbers, the mathematicians are advancing into freer and more stylish regions by far.

Professor Zeeman's extremely interesting account of the catastrophe graphs of the French mathematician, René Thom, employs an example of daily behaviour nicely calculated to make friends for the coming techniques: that of a dog under stress. Reactionaries will no doubt complain that what the owner of this animal needs is not a geometrical method of predicting its probable behaviour but a leash; but that would be obtuse, since the real as opposed to the didactic applications of Thom's graphs may well be very impressive. Meanwhile everybody, quantifiers and vitalists alike, should welcome Professor Zeeman's news that the Quantification of the future, dealing as it will with probabilities and dealing with them in genuinely elegant ways, will be a much more congenial academic tool than those in use at the present.

* * *

An exhibition of William Blake's water-colour designs for Gray's *Poems* opened at the Tate Gallery, London, on Wednesday; it will continue until the end of January. These 116 water-colours, lent by Mr Paul Mellon, comparatively little known and originally commissioned in 1797 by Blake's friend, the sculptor John Flaxman, were not intended as literal illustration of Gray's themes, but as an interpretation and expansion of them. Indeed, on the verso of the title page for the designs Blake has it that

Around the Springs of Gray my wild root weaves
Traveller repose & dream among my leaves

The catalogue of the exhibition promises to be something of a collector's piece, at £1.85 giving a generous number of full-page eight-colour off-set plates, a complete series of the designs in reduced monochrome (two of which illustrate our front-page article this week), as well as an introduction and a commentary by Sir Geoffrey Keynes.

Sir Geoffrey also gives an account of the origins and creation of the Blake Trust, who, with the publication of a hand-coloured facsimile (limited to 400 copies) of these designs for Gray's *Poems* announced for the spring, has reproduced almost the entire corpus of Blake's Illuminated Books. Sir Geoffrey has often been asked why the public cannot be provided with an inexpensive edition of Blake's works in colour, since that was the form in which he intended them to be seen. His answer has been that a cheap process of reproduction can only provide a substitute that cannot be compared with the beauty of Blake's original work. "Only an educational Trust with negligible overhead expenses could afford to produce books of the necessary quality at a price unattainable by a commercial publisher."

A few vital statistics give an impression of the skill and care given to the forthcoming facsimile by Mr Arnold Fawcus, director of the Trianon Press, and his colleagues. Eighteen craftsmen have been continuously employed for some four years: an average of twenty-five colours applied by hand through stencils with as many as forty-two stencils for a single plate were used—a total of 2,900 per volume or about 106,000 such operations for the limited edition of 400 copies. The paper for Gray's texts has been "aged" and the texts reproduced from copper-plates; the pencil crosses and the colour of the paper taking a total of four printings. An early sight of the book (to be distributed, as are the Trust's other publications, by Bernard Quaritch) confirms the view that the facsimiles are virtually indistinguishable from the originals.

To facilitate production Mr Mellon loaned the originals of the water-colours for a prolonged period. A similar act of generosity is hardly possible with another project which the Blake Trust has in mind Blake's illustrations for Dante. These drawings 102 in all were dispersed in 1919. Some are in the Tate Gallery, some in Australia and some in the Fogg Art Museum at Cambridge, Mass. Some years ago the Australians offered tentatively to lend their water-colours for an exhibition in London or for the Trust to reproduce but the Fogg Museum would apparently lose their bequest if they lent any of the original plates. Could the Trust, perhaps, consider ways to overcome this obstacle, possibly by working from originals when available and from hand-coloured copies or Ektachromes?

* * *

During a recent visit to London by the French Foreign Minister, worthy promises were reportedly exchanged about promoting cultural togetherness between this country and France. The natives of both countries were given to expect a more intense exposure in future to each other's civilization; and the French having long been touchy about their own language's steady eclipse by Anglo-American in the new global village, there were predictable recommendations that more French should be taught here in return for more English taught there. Some edge had been lent this proposal only a few weeks before M Schumann's visit by our own Prime Minister's audacity in haranguing the French in French: in principle his decision was a brave example of the desired bi-culturalism, in practice evidence of how badly this is needed.

If these righteous projects are to come to much, there will no doubt have to be regular collaboration between the two cultural overlords. They will meet as political equals but semantic unequals: Lord Eccles will be there as Minister with Responsibility for the Arts, Jacques Duhamel as the Minister for Cultural Affairs. The different nomenclature may not be as trivial as it looks, because it does seem to sum up a divergence in national theories of how governments ought to support the Arts (or Culture). And the fact that Lord Eccles's full powers are those of Paymaster-General could be a sign that it is we who have the superior arrangement, having installed as the official maecenas a minister with explicitly financial prerogatives.

Such a blatant treaty with Mammon does not suit the French style in these matters, as soon becomes clear from reading a new book by Pierre Emmanuel, the poet who in 1969 became President of the Cultural Commission under the Sixth National Plan: *Pour une politique de la culture* (204pp Paris: Seuil. 19fr). M Emmanuel does mention money, and even reveals that he and other commissioners secretly resigned in order to force the French Government to up its cultural allocations; but these financial dispositions loom much smaller than one would have anticipated.

Government subsidy of culture in France has not so far been very inspired. In André Malraux's time, the ancient monuments were cleaned up and the Maisons de la Culture started, but if the palaces and cathedrals remain a shiny testimonial to his years of responsibility, the Maisons de la Culture have not turned out so well: willingly or unwillingly, they have become politicized and locals have tended to round on them as foci of chic metropolitan dissent. But this, perhaps, is simply the price you pay for talking about "culture" instead of "the arts".

It is just such an identification of Culture with a total way of life that makes *La Politique de la culture* so much more ambitious and ethe[real] a book than what we are used to [in] this country; it reads rather like [an] appendix to *Culture and Anar[chy]*. M Emmanuel insists that culture [is a] state of mind not a specific se[t of] activities (the arts, that is to say), [and] though he makes some firm pro[po]sals about the kind of activities wh[ich] ought to be fostered, he seems m[ore] at ease defining culture as a bles[sed] condition that will restore mean[ing] to a nation's life. After a bath [of] M Emmanuel's serious and eloque[nt] meditations, an English reader [will] step out impressed but also relie[ved] that our own cultural debates [are], by comparison, partial and n[ear-]sighted.

* * *

Faced with Christmas, the hard-[line] Humanist is in a bit of a fix. Sho[uld] he condemn this superstitious inte[r]ference with his secular routine a[nd] turn perversely up for work as [if] all days were equal? Or should [he] settle for a less doctrinaire attitu[de,] take the holiday and then perfo[rm] his own alternative rites? This loo[ks] like the better answer since it mea[ns] that the stubborn secularist c[an] actually indulge himself and lau[gh at] the enemy all at the same time. [In] past years, the one thing he ma[y] have lacked was a heretic's antho[logy] of un-Christmas carols; th[is] year it has been provided for hi[m,] if only just in time for the solstic[e,] by Norman Iles, of 381 Marin[e] Road, Morecambe, Lancashire: *Th[e] Pagan Carols Restored* (30 duplica[]ted pp; no price given, unless, [in] view of the season, the booklet is free).

Mr Iles's dialectical exercise in archaeology opens with his version of a carol called "The Holly bears a Berry", a less than dionysian song involving anthropomorphic comments on traditional British plants which is only saved from dullness by his succinct footnote: "Holly symbolizes man and his development. Ivy symbolizes woman and her corresponding ripening." After which, one would have to be unnaturally incurious not to re-read Mr Iles's version of the carol in order to tease from it a more rousing seasonal message.

The message of the collection as a whole is, of course, that the dead sun is on its way back, and that dalliance between the sexes is consequently in order. In those cases where it is possible to compare Mr Iles's pagan lyrics with a remembered original, it is far from certain that his versions are the more festive. However, for anyone who resents the idea, at a British Christmas, of carolling the adventures of an obscure Bohemian monarch, here is something completely different for singing to the tune of "Good King Wenceslas":

Spring has now unfolded flowers
Sun is fast reviving,
Life with all its growing powers
Towards the light is striving.

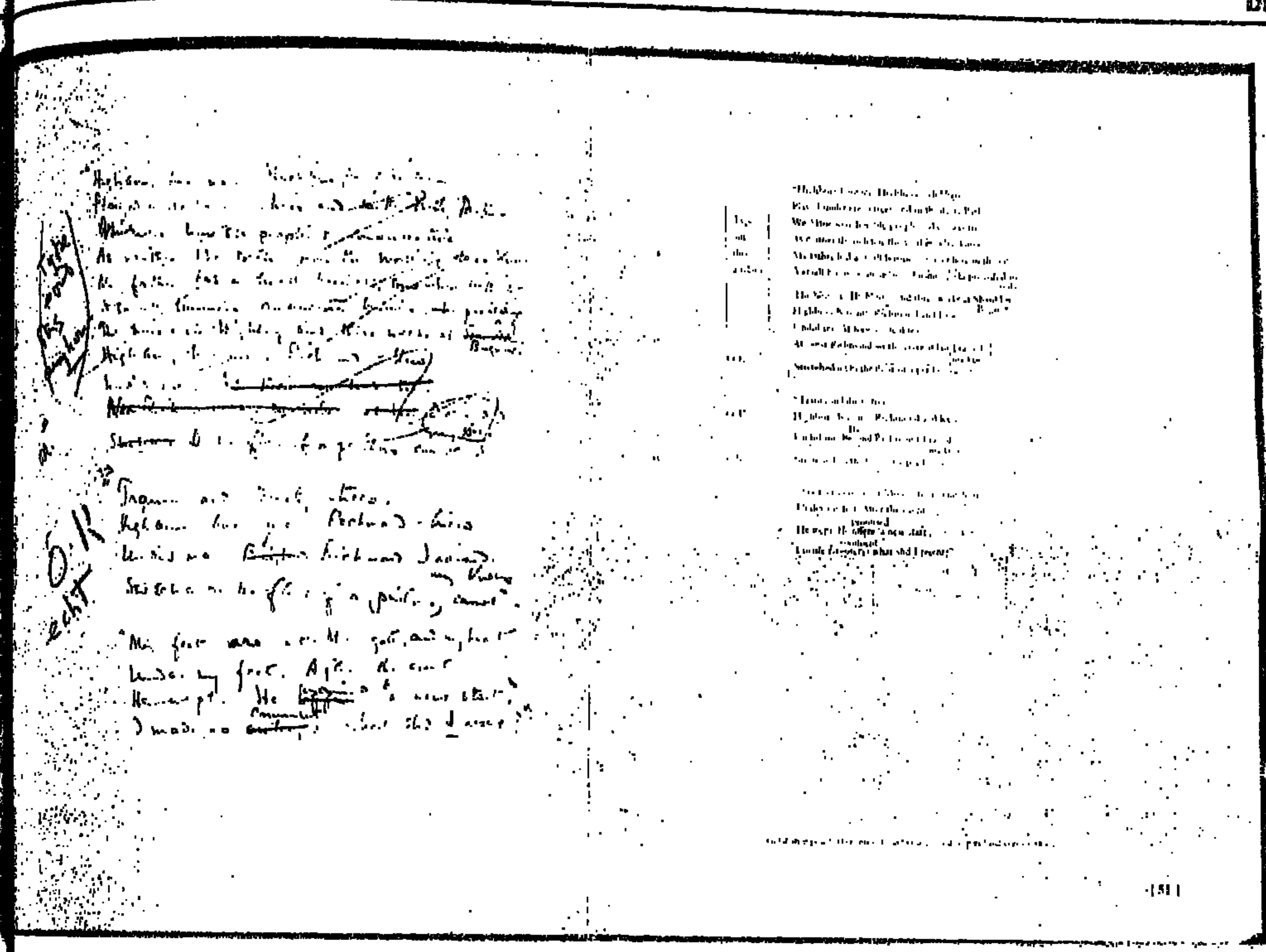
After which, we can only refer readers to the opposite page, as a reminder of T. S. Eliot's alternative view of April.

Yet another literary prize!

Routledge is well in the running for *The Economist* prize for 'The Least Inspiring Title of the Year'. Out of the short-list of a dozen titles we score two: **The Process of Becoming Ill** by David Robinson, £2.10 and **Working-Class Stories of the 1890s**, edited by P. J. Keating, £1.60. But unlovely bushes can conceal wonderful wine. For a draft of the true Routledge Christmas vintage you can also ask for **Mary Corringham's I, Jane Austen, £1.50, Gerhard Masur's Imperial Berlin**, £3.75, **John Woodforde's The Strange Story of False Hair**, £1.60, **Arthur Hayward's The Dickens Encyclopaedia**, £4 and **Sir Gerald Nabarro's Severn Valley Steam**, cloth £2.25, paper £1.25.

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T. S. Eliot and the 'out there'

[illegible]
...te Land
...le and transcript of the ...drafts including the annotations of Ezra Pound
...y Valerie Eliot
... 149pp. Faber and Faber.

...sible to say just what I mean! ...a magic lantern threw the ...patterns on a screen . . .

...with suddenly dishevelled ...eration, speaks J. Alfred ...frock at the end of the poem T. S. Eliot gave to him under ...onic description, "Love ... And there is reason to think ...description by Prufrock of ...is like for him to speak may ...as a description by Pru...ator of what it was like ...to make poems. That is to ...may see—or read, or ...—a poem by Eliot as if it ...ard of gridded pattern pro... to the world "out there", ...lantern at the back of ...skull. In that case, the ..."out there" in an Eliot ...of no interest for its own ...merely as providing a ...e to which is projected the ...design of the poet's sensi...ts "nerves".

...thing like this seems to be ...himself asked for more ..., and notably in a state... with Valerie Eliot places as ...mous epigraph to this long-...edition of *The Waste Land*

...critics have done me the ...to interpret the poem in terms ...of the contemporary ...considered it, indeed, as an ...bit of social criticism. To ...only the relief of a personal ...insignificant grouse against life; it is just a piece of rhythmical grumbling.

This is a singularly ungracious communication, at once deprecating and impatiently arrogant. (As often when Eliot's tone is "off", he speaks to us as *plus anglais que les Anglais.*) Yet Valerie Eliot is probably right to force it on our attention, for it affords the only firm basis on which to defend *The Waste Land* against the attacks from two directions which are now levelled, often with startling virulence, against a poem that for so long was taken to be virtually above any criticism at all.

Our second thoughts about it have been all the more rancorous for being so long delayed; and the drafts will not allay the rancour—quite the contrary. Critics of the poem either contend that it gives an incomplete and perversely slanted account of the world "out there" which it offers to deal with; or else they complain that the emotion which the poem expresses is "immature" or "unhealthy" or "life-denying". But Eliot seems to say that in his sort of poetry, as in J. Alfred Prufrock's sort of talking, on the one hand the world, the "out there", is not being criticized nor accounted for at all; that, on the other hand, the emotion felt by the poet or the talker is equally "insignificant". The point of interest is neither the emotion felt and expressed, nor the "out there" which appears (misleadingly) to provoke or to focus that emotion; the point of interest which determines the poem's structure is somewhere between the emotion and its apparent object or provocation—it is "the nerves in patterns".

What goes wrong when we take *The Waste Land* as a poem about the "out there" may be illustrated from some recent comments by Ian Hamilton (in the symposium, *Eliot in Perspective*) about some lines near the opening of the poem:

And when we were children, staying at the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

Mr Hamilton asks us to conjure up, as the speaker of these lines,

someone middle-aged, female, of cosmopolitan background, someone neurotically clinging to remembered fragments of childhood experience, someone anxious to assert her aristocratic origins ("the archduke's/My cousin's": an over-eager parenthesis), someone rather desperate and rather boring.

But these remarks, like the tediously many of late which go on about Eliot's alleged antisemitism, assume that this poem and others by him direct our attention on to the world that we experience in our daily encounters, in which every voice we hear is spoken by some person, that person socially conditioned and with some design upon us. But the voice of Countess Marie Larisch (who was a niece of the Empress of Austria and hence in fact a cousin of the Archduke) is a voice that sounds not in society, not even "in the poet's head", but specifically in *a poem*, and in a poem which is haughtily indifferent to any society at all, whether that of London in 1920, or of Vienna before 1914.

Some of Ezra Pound's annotations suggest that he apprehended Eliot's devious and peculiar intention no better than Mr Hamilton was to do. Marginal queries about Joyce and (more surprisingly) at one point about William Blake are among several which suggest that Pound saw Eliot doing for London what Joyce's *Ulysses* had done, in the more expansive and cumulative mode of prose, for the city of Dublin. We may wish that this indeed had been Eliot's intention; and certainly the excisions which Pound demanded have made *The Waste Land* far more a poem about London than it looked like being when in draft. Yet Eliot's imagination was, even so early, Virgilian rather than (like Joyce's and Pound's) Homeric. And the existence in draft of passages later excised make it quite clear that Eliot at no time was concerned to register the "out there" of London and London life at a specific epoch. In particular the drafts begin with a very lame passage of 55 lines which seem to establish a squalidly Irish-American milieu. Instead of this, what we have in the final poem is the superbly taut passage of London pub-talk for which Eliot gave credit to Ellen Kelland, a maid in the Eliot household, though the drafts suggest that the first Mrs Eliot deserves credit too.

Yet Eliot seems to have thought, when he sent the drafts to Pound, that there was room in the poem for that and for the Irish-American passage no less, as also for a passage about mishaps at sea off the New England coast. Moreover, on the same page of the draft as the London pub-scene there is a flurry of annotations by Pound against "the closed carriage at four", asking whether this reference does not date the milieu as of 1880 rather than 1920; and this question Eliot ignores. A specific locality and a particular date were the last things he was concerned with. For the "out there" was of interest to him only as a necessary screen on to which he might project something else.

And what was to be projected was ...

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not "an emotion". The clearest proof of this is another of the excisions suggested by Pound and accepted by Eliot—of more than 100 lines of pastiche heroic couplets. To some reviewers Pound's objection to this has seemed conclusive. According to Eliot himself in his introduction to the *Selected Poems* of Pound in 1928, Pound had

Induced me to destroy what I thought an excellent set of couplets; for, said he, "Pope has done this so well that you cannot do it better; and if you mean this as a burlesque, you had better suppress it, for you cannot parody Pope unless you can write better verse than Pope—and you can't."

This is fair comment on the first 35 lines of the pastiche. (For these, as Valerie Eliot points out, are a laborious imitation of *The Rape of the Lock*. (Some of them nevertheless Pound at one stage seems to have thought might be salvaged.) However, the pastiche later mounts to a greater intensity, to a point where the model seems to be no longer *The Rape of the Lock* but the more pungently colloquial Pope of the Moral Epistle, "On the Characters of Women":

Fresca ! in other time or place had been
A meek and lowly weeping Magdalene;
More sinned against than sinning, bruised and marred,
The lazy laughing Jenny of the bard.
(The same eternal and consuming itch
Can make martyr, or plain simple bitch);
Or prudent sly domestic puss puss cat,
Now autumn's favourite in a furnished flat,
Or strolling slattern in a tawdry gown,
A doorstep dunged by every dog in town.
For varying forms, one definition's right:
Unreal emotions, and real appetite.

If we take it for granted that these couplets would have been given a final polish before being printed, it is not unreasonable—though it is doubtless rash—to think that they measure up to their great original, and are not damned by the comparison which they presumptuously challenge. Moreover, there are places where Eliot moves out of Pope's range altogether and writes with a direct ferocity that recalls rather Swift's scatological poems or, more pertinently still, Dryden, in his memorable translation of Juvenal's Sixth Satire, "On Women":

This ended, to the steaming bath she moves,
Her tresses fanned by little flutt'ring Loves;
Odours, confected by the artful French,
Disguise the good old hearty female stench.

The calculated slapdash of the four epithets in the last line strikes Dryden's tone quite magnificently.

These passages make it plain that those readers, from I. A. Richards to Randall Jarrell and beyond, who have seen the emotional impetus behind *The Waste Land* as hatred and fear of sex, will find their suspicions confirmed more completely than they could have hoped. But this certainly does not mean that this is the "real" subject of the poem, that the drafts have revealed what the published poem has half-concealed all this while. For the excision of the eighteenth-century pastiche means that this emotion remains *behind* the poem, not in it. Undoubtedly this makes the poem more obscure; if we had in *The Waste Land* some of the couplets about Fresca, we should be better placed to know how to respond to Mrs Porter and her daughter, to the typist who is seduced by the "young man carbuncular", and to that sad wraith, the girl whom Highbury bore and Richmond and Kew undid:

Trams and dusty trees.
Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe.

And indeed one sequence of verses which appears in the drafts, perhaps every reader will regret not to find in the poem:

Highbury bore me. Highbury's children
Played under green trees and in the dusty Park.
Mine were humble people and conservative
As neither the rich nor the working class know.
My father had a small business, somewhere in the city
A small business, an anxious business, providing only
The house in Highbury, and three weeks at Shanklin.

But the excision, which seems to have been made on Eliot's own initiative without prompting from Pound, is plainly justified in terms of the intended design, however lamentable in terms of humanity; Eliot does not want sympathy for any of his ruined women, he wants to arouse no sympathies at all, nor antipathies either, for in his poem there are no people, only voices.

And so it is more instructive to ask why Eliot agreed to suppress the couplets which hate women, than to inquire why Pound asked him to suppress them (if indeed Pound did). And the answer to that question should be clear; the emotion which prompted the poem was, as regards the final structure of the poem, "insignificant". We are to be directed by the poem not towards the state of mind of a man who hates and fears women, but towards the difference which that sort of obsession makes to a man's sensibility when it is directed on quite other matters, for instance on the recorded history of Western culture. The "pattern of the nerves" is what we are concerned with; not with the emotional compulsion behind that pattern, any more than with the world in which the agent, thus compelled, may be required to act. Eliot was not Pound's puppet. He used, he exploited, the miraculously tuned literary sensibility that Pound then was. He used it; he was not used, nor manipulated, by it.

In any case, among the surprisingly many matters on which the 1970s are more squeamish and more mealy-mouthed than the 1920s (not to speak of earlier centuries), misogyny must figure large. In the post-Lawrentian, post-Freudian 1970s, the years of Women's Liberation, what should we have done with a poem which explicitly aligned itself with the ancient tradition of Juvenal and Dryden, Pope and Swift, the poems written by men against women, and against the sexual enslavement to which the mere fact of Woman condemns most men? It is the scandalous, the forbidden topic, the subject that *must not be entertained*, the thing that is unutterable. Yesterday it was sexual appetite, today it is sexual satiety. Fortunately Eliot, not in the least so as to save or pander to our susceptibilities but strictly for artistic reasons, chose not to present us with the challenge in his poem. If this publication of the drafts presents us with it, well and good—let us come to terms, as best we can, with the fact that the most influential English poem of our time was impelled by a hatred and fear (oh yes, that much we have learnt—hatred, and therefore fear) of woman as a sexual partner. It could be the occasion for a quite momentous clearing of our minds of cant.

Unfortunately, this will not happen, the occasion will not be seized—and this not because we are pusillanimous and muddle-headed on this issue, though doubtless we are, men and women alike. There is, so one understands, a testamentary disposition by the poet which prevents his widow from giving us, in her introduction, more than the baldest chronological record of the poet's relations with John Quinn, relations which culminated in the giving of these drafts to Quinn—with bibliographical consequences that were explained in the *TLS* (November 7, 1968) by Donald Gallup when the documents turned up in the possession of the New York Public Library.

However this may be, the end-result is disastrous. What was wrong with Eliot, that took him to a clinic in Lausanne where most of *The Waste Land* was written? More to the point, what was wrong with Vivien Eliot, his English wife? Already there is one book, Robert Sencourt's memoir reviewed below, which appears to have dodged under the testamentary ban on biographical revelations; and there is no lack of hearsay and gossip, nor of persons who are ready to testify authoritatively on the basis of this word-of-mouth information. One sympathizes with Valerie Eliot in her predicament, unable to divulge information which would have decisively changed the picture. Nevertheless, the situation must be faced: that until the facts of Eliot's predicament are revealed, we have a picture of Pound and Quinn being sponged upon quite shamelessly by whining hypochondriacs—Joyce on the one hand, Eliot on the other. And until the facts can be divulged this image will persist, giving ever handle to those who want to discredit Eliot as poet to discredit him first as a man and as a friend.

The poetry, we like to say, speaks for itself. But it can do so only when what it speaks can no longer give offence. Eliot's poetry gives offence to many people—or so it seems, to more and more as the years go by. And so long as it continues to offend, those who are offended by it will continue to take cover behind the confessedly partial and partisan reticence of the biographical record. What is there to hide? Whatever it is, it cannot be worse than what is commonly alleged in whispers. Eliot the poet cannot challenge and disconcert us as he should, until Eliot the man is made to emerge from the shadows amid which he concealed himself. In the meanwhile, the publication of this finely produced and meticulously edited facsimile does not reveal, as many have thought and still think, a poet slavishly dependent on the good opinion of his chosen master, but on the contrary a poet who knows the peculiar thing he has vowed himself to do, and who will not be diverted from that objective.

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ROBERT SENCOURT:
T. S. Eliot, A Memoir
Edited by Donald Adamson.
191pp. Garnstone Press. £2.80.

Robert Sencourt's scrappy memoir is likely to prove the best argument so far for an authoritative biography of T. S. Eliot, a biography that will have the advantage of basing itself on all the available material and not—as in the case of *T. S. Eliot, A Memoir*—on a strenuous and partial memory and a few mustered crumbs of documentary evidence. The book has already had a rough ride from some of those who knew Eliot. Sencourt's facts have been called in question, and his claims to have been an intimate of Eliot have been energetically derided. Since Sencourt is unable to defend himself (he died in 1969) and since those who assail him are unable to pursue their claims very far beyond the limits of mere assertion, the familiar Eliotic fog continues to prevail.

Not that Sencourt himself helps to disperse it. Although he makes much of his "thirty-seven years of intimate friendship" and claims to have been a key influence on Eliot on at least two very important occasions in his life, he writes throughout with an irritatingly coy reticence. He met Eliot and his first wife Vivien in a sanatorium where all three were being treated for nervous ailments, and he boasts of possessing special insights into Vivien's condition. But all we in fact hear about this condition is of such a general (and sometimes just repellently gossipy) nature that in the end we are left wondering as before.

Is it that Sencourt was decently withholding facts (if so, why write about her at all) or is it that he really didn't know the Eliots anything like as "intimately" as he says he did? This last suspicion is reinforced by Sencourt's claim to have played a major part in Eliot's decision to join the Anglican Church—apparently a visit to Lord Halifax's country house (a trip arranged by Sencourt, who is interestingly obsessed by country houses and is, in general, a terrific snob) did the trick. Certainly Sencourt seems to have been in on the whole thing, and he provides useful data about the practicalities of Eliot's "conversion", but one can hardly imagine that he had anything very central to do with the deep spiritual arrangements.

The main reason one finds this, and other aspects of the asserted "intimacy", difficult to swallow is glaringly present on almost every page of the book. A style and a sensibility so vulgar and inept cannot have just descended on him in old age. Eliot may have been attracted by the snobbishness ("A Washington girl of the best style and society"), but he would swiftly have seen through it, and he no doubt had interests in common with Sencourt (Eliot commissioned several *Criterion* book reviews from him and printed one or two of his articles), but one is impelled none the less to read between the lines of such touching reminiscences as, for example, "How well I remember Tom repeating these words to me and saying that the peace of Christ is indeed different from any the world can offer." How's that for a conversation-closer?

One is impelled too to wonder for how long Eliot was able to keep the chat flowing with a writer who can say "however outstanding, *Ulysses* is also sensational and verging on the obscene", or "with the *Waste Land*, he [Eliot] put Ezra Pound quite into the shade". And if that gives a picture of what their literary dialogues might have been like, things must have been even worse when they got around to gossip about absent friends: "Herbert Read occasionally let fall a monosyllable from his granite lips"; "Read's eyes fixed on him with a glassy stare"; and, better still (of Richard Aldington), "bold and authoritative in his manner he was still a handsome animal who, even in his defiance, exerted a certain fresh magnetism". Regaled by perceptions of this calibre, Eliot might well have been tormented by the prospect of Sencourt one day focusing a glassy stare on *him*.

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Letters to the Editor

Wordsworth Archives

[...]ank you for making available the columns of *TLS* to reply [...] published by you (November [...]ing my recent book, *The [...] Collection, A Catalogue: [...] Papers Facsimiles of the [...] of Alberta*. With respect to [...] certain points need to be [...]ly:

[...] October 10, 1967, unequivocal [...] to publish the *Catalogue* was [...] Professor Basil Willey, the [...] of the Wordsworth Trustees, [...] to give the consent of the [...] to the publication by Dr Rey[...] of a descriptive listing of [...]ripts in the collection in your [...] (signed "Vera Farnell").

[...] to halt publication was [...] earlier than July 17, 1971, [...] years after the consent to [...] formulated, and when the [...] in fact completed. Next, [...] did not come from the [...] but rather from one member [...]pendently (it could only seem [...] Trustees' decision.

[...] that the title of the book [...] material imply a close [...] with the Wordsworth manu[...] Dove Cottage. Of course this [...] actually exists, as the *Cata*[...] facsimiles of the bulk [...]scripts. Further, the fol[...]taking was made on Octo[...] by this University to the [...] could permission to publish [...]: "We contemplate fully [...] our indebtedness to the [...] Library in Dove Cottage, [...] title page and in the pre[...] (signed "Bruce Peel"). This [...] was clearly carried out.

[...]ment that the classifica[...] Papers at Dove Cottage is [...] must be cause for alarm [...] circles, not least of all [...] Edmonton, and Cornell, be[...] manuscript numbering [...] scholarship involving the [...] of necessity be to [...] This includes [...] editions of De Selin[...] Darbishire but also such [...] as Mark L. Reed's [...] *The Chronology of the* [...] (1967), Jonathan Words[...] *Music of Humanity* (1969), [...] in last summer's issue of [...] *Circle*.

[...] my period of research at [...] I "checked every facsi[...] against the originals" [...] that I ascertained that the [...] holdings indeed contained [...] accompanying the facsi[...] they did. Discrepancies [...] were found and later [...] in Edmonton. Working [...] the facsimiles I continued [...] my work there. It is not [...] against the worth of this [...] I did not spend a long [...]search at Dove Cottage. I [...] the University of Alberta [...] facsimiles in question are [...] to be mentioned here that [...] University of Alberta was [...] loan of the Dove Cot[...] one of the expectations, in [...] of the Trustees, was that [...] prove useful for any graduate and research work in which scholars in your part of the world may be engaged" (November 1, 1968); and it was in answer to this expressed expectation that this work of scholarship was undertaken. What better way than to compile a catalogue of our Library's holdings? Further, perhaps, it ought to be noted that the fine photographs of the Papers here are in many ways "easier to consult than originals" for the practising scholar, as Mr M. I. Jacks, late Honorary Secretary to the Trustees, pointed out (see *Publications of the Modern Language Association*, October 1970, 1138).

(6) The publisher and I are distressed that the Trustees should, now that the work has appeared, denigrate it principally on the grounds that it does not list the complete holdings at Dove Cottage when (a) unequivocal permission was given for the work, (b) the title-page explicitly states the work has to do with the Dove Cottage Papers Facsimiles of the University of Alberta and (c) the original intent of the custodianship has been realized faithfully in its spirit and its letter.

REYNOLD SIEMENS.
EDWARD J. ROSE.
(co-signed)

Department of English Language and Literature, The University of Alberta, Edmonton, Alberta, Canada.

Sir,—On behalf of the University of Alberta Press, I offer the following comments on the remarks of the Trustees of Dove Cottage (November 19).

Firstly, I can confirm that Dr Siemens's book is now being distributed in spite of a request by the Trustees that it be withdrawn. This request was received by the University of Alberta Press almost four years after work on the manuscript had begun and after printing had been completed but it was not this delay, unreasonable though it may have been, that prompted us to continue with publication. Distribution of the book was in fact delayed upon receipt of the request and only after very careful reference to the original letter of approval from the Trustees did we reconfirm that publication of the book was in no way contrary to this approval. Consequently we could find no reason to withdraw the book.

There is not a shred of truth in the allegation that our brochure advertising was "calculated to imply a far closer connexion with the Wordsworth papers at Dove Cottage than is warranted". The book is what it purports to be, nothing more and certainly nothing less. But we are happy to let the reader decide for himself.

In view of the cordial relations which have existed between the Trustees and the University ever since we first accepted their invitation to hold the facsimiles in safe keeping, I must express my regret at the aspersions now cast upon the University of Alberta Press. We believe that we have acted in good faith in publishing this book and are content to let its merits be judged by Wordsworth scholars.

G. S. H. LOOK.

University Publications Committee, The University of Alberta Press, University of Alberta, Edmonton 7, Alberta, Canada.

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Quantification

Sir,—As the year ends the newspapers are full of reports of conflict; India and Pakistan; Egypt and Israel; White and Black in southern Africa; Catholic and Protestant in the streets of Belfast. In some cases it would be hard to know whether to describe the particular conflict as domestic or international. But all these struggles have two things in common; real people suffer and die; no contribution to ending these miseries has been made or can be made by the "scientific study of international relations" over whose parentage Christopher Jones (November 26) and Michael Nicholson (December 3) have been disputing in your columns.

Of course Mr Jones is right in saying that Britain has not been very receptive to this kind of research; and how right we have been to hold back. A few years ago we were being told by whizz-kids from Mr McNamara's Pentagon that it was a disgrace that we showed so little interest in their computerized planning of defence. Well, they have had their war in Vietnam; America has admitted defeat—a defeat in which there is no cause for satisfaction—Mr McNamara has gone off to plough other fields—and it is more convincing to engage in dollar-counts than in body-counts; the whizz-kids are out and Dr Henry Kissinger, an old-fashioned European historian, has been called in to put the best face possible on America's retreat.

How many Vietnams are required to show Messrs Jones and Nicholson that in the great issues that divide nations and races and religions "quantification" and "theory" are more likely to cause confusion than to dispel it.

Why this should be so would take a longer letter to explain than you, Sir, can have space for, but I do not need to trespass further upon it, since all I would want to say has been put so much better and more eloquently in Mr Richard Cobb's splendid article (December 3). It is a long time since I have read anything I have enjoyed so much.

MAX BELOFF.

All Souls College, Oxford.

Sir,—The article of Richard Cobb was a delight. May I elaborate the part about the church candles of Marseille in the 1700s?

I hold the view that the importance of bees to man throughout the ages has not been given enough attention. Church (and at one time all other) candles relied on the efficient keeping of bees to provide beeswax. I am not sure about the Roman Catholic Church, but I know that the Russian Orthodox Church required church candles to be made of pure white beeswax, and this gave to that commodity a great importance. There seems to have been a decline during the 1700s in beeswax supply from European sources (including Russia, an exporter of the commodity up to the 1600s). Or was it increasing use of tallow, use of beeswax in industrial processes, the obtaining of cheaper supplies from the growing Indian and African possessions that affected the European market?

At any rate, where church candles had to be made of pure beeswax, problems of supply arose, and it was precisely during the 1700s that the Russian Orthodox Church began to lay down rules for making and selling church candles and to have its own candle works. This certainly restricted the size and shape of candles. Was a similar development going on in the Roman Catholic countries?

DOROTHY GALTON.

The Garden House, Peacock Lane, Holt, Norfolk.

Sir,—I must apologize for an error in my article "Historians in White Coats" (December 3). I know of no French historian of the name of "Tricou". I was in fact referring to Jean Sentou.

RICHARD COBB.

Balliol College, Oxford.

Proust

Sir,—Max Kahn (November 26) gives the correct reference to the source of Proust's letter. He misquotes me, however, in saying I had spoken of an "inaccurate translation". I said the text was "falsified" because I know Proust had never written what was quoted in the article. My error was in attributing the source of the quoted text to another letter. But I cannot agree with Mr Kahn when he claims that the quotation under dispute is an "accurate" translation. Proust never wrote the words "I feel the jealousy of a masculine Andromeda", etc. The English author's printed source, incorrect as it is, still does not justify such a translation, and his entire article is in bad taste. Proust, after having offered Bibesco advice against becoming a society man, apologizes, saying that his advice "reflète chez moi la disposition subjective, la jalousie d'une Andromède masculine . . .". The printed source gives: ". . . il reflète chez moi la disposition subjective, la jalousie d'une Andromède masculine . . .". There is a considerable difference between that and the original, but still more between the printed text and the translation.

I regret having raised the question. But it reminds me how badly garbled are the texts of the Bibesco letters as presently published. Perhaps it is time to give a new, unexpurgated edition.

PHILIP KOLB.

Department of French, University of Illinois, Urbana, Illinois 61801, USA.

Addison

Sir,—At my age I am not prepared to have one of your whipper-snappers call me "engagingly dotty" (in the review of the Sphere *History of Literature in the English Language*, December 3) just because I argue that, though Addison was a trivial thinker, his prose style is excellent and "realizes the potential genius of the English language". The paradox, if it is one, is a critical commonplace. Your reviewer, if he can spare the time, should read *The Spectator*, a by no means unentertaining work—preferably in the splendid recent edition by Donald F. Bond.

F. W. BATESON.

Brill, Aylesbury, Buckinghamshire.

Scientific Expectations

Sir,—I am distressed that my letter (November 19) seemed to Lord Zuckerman (November 26), and hence doubtless to many others, to cast aspersions on the honour, ability and activities of the members of our Scientific Civil Service. It was in the interest of brevity that I failed to make my point clear; I incorrectly assumed that the reports of administrative withholding of scientific results, against the will of Government scientists, made by Dr Kenneth Mellanby at the British Association, were such common knowledge as to require no mention.

To be perfectly explicit this time, the issue between us seems to be whether the scientist's traditional obligation to [illegible] Lord Zuckerman implies, fully discharged by his reporting honestly to his superiors; or whether the acceptance of restrictions on publication puts him in another social role, equally honourable and perhaps even more demanding, but still so different in its responsibilities and ethics as to deserve explicit recognition as such.

J. R. RAVETZ.

Department of Philosophy, University of Leeds.

'If They Come in the Morning'

Sir,—Your review (November 12) of Angela Davis's *If They Come in the Morning* is offensive. It is offensive because it begs questions, and does so in favour of the destruction of as fair a system of law as man has yet devised.

To suggest, as does your reviewer, that people who burn and loot American cities are "defending themselves" against oppression is to distort reality. To say that "Black prisoners" are bound by "the same old chains as in the days of slavery" is to tell a lie. To imply that Negro convicts are in any significant numbers "political prisoners" and "framed" is to deny facts. To argue that the United States is "reasonably far along the road" to the "systematic extermination camp" is to falsify public policy and political intent.

Your reviewer and the Communist Press prejudge Miss Davis's trial. There was sufficient evidence of her complicity in murder to warrant her indictment. Whether she is guilty or innocent as an accessary to homicide is something for judge and jury to ascertain, not something for distant reporters to preordain. Meanwhile, men of good will must take offence at such ignorant attacks upon beleaguered system of justice.

GWYNN NETTLER.

Department of Sociology, University of Alberta, Edmonton 7, Canada.

* Our reviewer writes:—The last sentence of my review read, "If she is convicted, or if she is shot dead during one of those daily scuffles with the warders, she will not be the first of Black America's revolutionary martyrs; and unless and until the Californian courts show that she has done something that denies the purposes of a truly free society, her Black friends, her radical friends and her intellectual friends will want the whole world to know that it is not one Black revolutionary, but the whole American political and legal system which will stand trial." I wrote that sentence deliberately because I do believe that the American legal system has the capacity to guarantee the liberties of individuals, unless it is perverted by political intervention.

I have considerably less faith, however, in the so-called American System of Correction because there is an ugly record of deaths in prison for which totally inconsistent explanations have been given. Consider, for example, the case of the Attica riots. The number of Black political prisoners may not be large, but I would urge Professor Nettler to read through the cases referred to by Angela Davis and her colleagues before rushing to conclusions on this matter. It seems clear to me that, whatever the intent of the American Constitution, things are now happening to Black political leaders which are not in accordance with those intentions and which merit sociological analysis. For me it is a problem that political revolutionaries should be shot in prison riots and it was in this sense that I said that America had reached "the next stage beyond the ghetto, not yet, it is true, the stage of the systematic extermination camp, but somewhere reasonably far along that road".

Marighela

Sir,—In Commentary (December 3) you refer to the policy adopted in my company in respect of Carlos Marighela's *Handbook of Urban Guerrilla Warfare*, recently published by Penguin as part of a collection of his writings. Your arguments against those who, like ourselves at the Economists' Bookshop, have objected to its publication and have in some cases refused to stock it are in essence that the material has been published here before; that other similar material is on sale, and that the publicity brought to the book by those who decry its publication merely increases its sale.

Of the previous versions of the *Handbook* available in this country, none have enjoyed the currency and imprimatur lent by Penguin—though murder remains murder, whether recipes for it are published by them or anyone else. Neither Grassroots Publications nor the Institute for Strategic Studies (whose version is part of a pamphlet on anti-guerrilla tactics) remotely compare to Penguin in their power of distribution or their influence on the public at large.

You published it some length [illegible]

BODY COUNT

Mylai has become part of the contemporary myth, and Lieutenant William Calley, who was there, has achieved a fame or notoriety which, in a sense, he has done little to deserve.

Appalling though the massacre itself was, and nauseating as Calley's muddled and alternate indifference and self pity* are, the most significant thing about both are that people noticed. And there is at least a grain of comfort in the fact that the revelations came from the Americans themselves.

Atrocities have been such an integral part of war that it is tempting to regard the two as inseparable. People have suggested that there are a lot more Mylais on the American conscience. Others have pointed out that the same is true of the Vietcong. The truth is that there have been Calleys and Mylais throughout the history of war.

Because of this there is a tendency simply to rehearse the cliché that 'war brutalises'. This is too easy. Lieutenant Calley is a product, not of the Vietnam war, but of American society; and if he has his counterpart in other countries they too derive their values from their own surroundings. The blame for Calley and Mylai is uncomfortably near home.

Taurus

*In Body Count/Lieutenant Calley's Story as told to John Sack/£2.00/Hutchinson

the revolutionary material, in book and periodical form, stocked by my company. (It should be added that these form only part of the wide political spectrum represented in our stocks.) What appears in the pages of avowedly biased and recognizably prejudiced writings is one thing: you cannot accord to *Red Mole* and *Tricontinental* the same place in public esteem as Penguin Books. None of the many books whose authors you list are at one and the same time as precise and detailed in their instructions on murder and terrorism as is the Marighela *Handbook*, nor (not even Edward Luttwak's *Coup d'Etat*) do they combine the authority of the Penguin imprint with an editorial preface which makes no attempt to place the book's contents in any historical or geographical perspective. Far from it: the editor's commitment to the cause of the guerrillas *and their methods* is only too clear.

I find it difficult to comprehend that, in the midst of the ghastly tragedy of Ulster the publishing company brought to an unprecedented pinnacle of influence in this country's cultural life by Sir Allen Lane should produce without disclaimer a book that suggests, with all the authority of publication by Penguin, that a good way to kill soldiers or policemen is to arrange ambushes; that a good way to lure them into such traps is to fake accidents; that the best way of killing them when they come to offer help is to have a concealed sniper in waiting. And so it goes on, for some forty pages, pages of which you have given no impression in your comments on the reactions of booksellers.

You have spoken of the willingness of booksellers and publishers "to handle books from almost every part of the political spectrum" by which I take you to mean, I trust correctly, that there is some material which you would not expect publishers to publish, nor booksellers to stock. If this tiny area does not include Marighela, what does it include? Those who believe in freedom of expression should recognize that that freedom, like other freedoms, needs to be defended: and it should be defended against material which leads to its destruction, whose implicit argument is, "You do not agree with me, therefore I have the right to kill you". And when that material carries the imprint of one of the world's leading publishing houses, the argument against it is overwhelming.

You comment, finally, that the dispute over this work has had no effect "except to increase the sales of the book in question". It has had a further, much more profound effect, it has caused many people to begin to scrutinize closely the editorial policy of Penguins and to wonder how long, in light of this and other recent publishing decisions, they can continue to merit the high place they have held in intellectual and academic circles. It is only a few weeks since Commentary itself wrote disparagingly of another Penguin title which includes pages of instructions for the making of Molotov cocktails.

It is to Harmondsworth, not to any individual bookshop, that the questions should be put.

GERALD BARTLETT.

D'Urban Cottage, 63 Wood Vale, London, SE23

Towards a Total Anthropology

Sir,—That Sir Edward Evans-Pritchard's historical leanings are deeply rooted may be inferred from some recollections of his associations with the late Sir Grafton Elliot Smith and members of the diffusionist school in the early 1930s, which he generously contributed to our new periodical aimed at resurrecting the diffusionist theme as a whole (*New Diffusionist*, No 2, January, 1971). In this, Sir Edward recalls that he was trained for five years as a historian and avers that he never accepted the anti-historical trend in social anthropology. His admiration for A. M. Hocart is declared in the foreword to Dr Rodney Needham's little bibliography of Hocart, published in 1967, part of the programme to resurrect his writings.

As to the limitations of Evans-Pritchard's historical orientation in a particular case about which your reviewer complains (December 3), I ventured to point out the likelihood of this at the time of the Marett Lecture, in a letter to *MAN* (Royal Anthropological Institute) and claimed that logically the step on to the historical slope must mean an eventual slide into full diffusionism.

C. F. JOEL.

The New Diffusionist, 39 West Street, Great Gransden, Sandy, Bedfordshire

Gainsborough Drawings

Sir,—I have been abroad and have only just seen Mr D. Zwemmer's letter (December 3). While I understand the interpretation placed on my remarks, I was in fact thinking of John Hayes's remarks in his preface when he writes:

> I must also record a debt of a more literal kind and thank the Paul Mellon Foundation for British Art which financed a number of journeys in this country and a long period of travel in the United States and Canada in the winter of 1964; this support was the more generous in that publication was not to be under the auspices of the Foundation.

YOUR REVIEWER

The chiliasts of Boston

ROBERT MIDDLEKAUFF:
The Mathers: Three Generations of Puritan Intellectuals, 1596-1728.
440pp. Oxford University Press £5.75.

Robert Middlekauff has produced a beautifully written and sympathetic book about three ministers who played an important part in the early history of New England. The grandfather, Richard Mather, did not reach Boston with his family until he was forty, but he may be considered one of the founders of the Bay Colony. The more one reads about the history of Puritanism in the seventeenth century the more one realizes how important chiliasm or millenarianism was considered to be. Many, including Richard, thought of the Bay Colony as "a city upon a hill", a haven where a true Church could be established to await the wondrous works that would signify the coming of the end of the world.

For this reason these Boston ministers were emphatic that only the genuinely converted should be admitted to the Church. Richard was determined to keep out hypocrites who might pollute it. None of the Mathers appears to have preached the doctrine of loving one's neighbour. The converted and the unconverted, the regenerate and the unregenerate, the sheep and the goats had to be kept strictly apart. It was even a question whether it was proper that the children of the regenerate should be baptized.

Robert's son, Increase, who served in the North Church at Boston for nearly fifty years until he died at the age of eighty-five, was also for sixteen years head of Harvard, but suffered from poverty, especially after it was decided that it was improper for him to commute between Boston and Cambridge. His conception of the duties of a Christian minister seem odd by later standards. He neither visited the sick nor catechized the young, but slogged away in his study writing his sermons. While life had mellowed his father, it left Increase "unripened", writes Professor Middlekauff, "unyielding in matters of the law, self-righteous in his rectitude, and incapable of exercising what was called Christian charity". Although he disapproved of the use of "spectral testimony" accepted by the Court which condemned the witches of Salem to be burnt, he did not doubt that witches existed and that if they confessed they must be punished. He was sure that witches had been tormenting the good people of Salem.

The third Mather, who wrote 400 books besides keeping a diary, understandably earns the most space. He was a little more liberal than his father and grandfather, being aware of and disconcerted by the rise of science in the late seventeenth and early eighteenth centuries. At first he tried to grapple with the new teaching, but later became disenchanted with science and reason and preferred to stress the spiritual side of religion.

Professor Middlekauff finds Cotton Mather the most admirable of the three in that he tried to adapt his Puritanism to a changing ... He felt it was wrong to emp... agency of the State to cr... other religions, and he accep... covenant theory which re... men who were distressed ... inflexibility of predestination ... ertheless he thought it was ... sand to one against the chance ... individual being saved and, w... himself experienced the de... "interviews with the ange... relished the thought of the t... that sinners would suffer. Judgment Day. Like his fat... grandfather, he believed th... England should prepare its ... the Second Coming, which ... pected to take place by 169... any rate not later than 1736.

One cannot fail to appreci... kind of dead-pan writing ... Professor Middlekauff uses ... pound the unattractive beliefs ... subjects. It is no wonder that ... his friends, though urging ... with his work, felt "scorn fo... tanism in any form in any ce... It is perhaps a pity that more ... made of the relationship b... early British Puritanism a... American counterpart. Did it ... a sea change as it cross... Atlantic? One cannot see a ... or a Milton enjoying this k... intolerant Christianity. But P... sor Middlekauff seems less ... when dealing with origins tha... teachings. For example, he des... Charles I as "vindictive" ... speaks of "nonconformity" ... Charles II's Act of Uniformity ... been passed. But these are ... blemishes in a fascinating ess... exposition.

The great conveyancer

SHEILA LAMBERT:
Bills and Acts
246pp. Cambridge University Press. £4.

The history of institutions is more difficult to write, and generally more difficult to read, than the history of pageantry, the story of kings and queens accompanied by sword or chambering. The result of Sheila Lambert's painstaking research is a slim volume of annotations on some aspects of the process of legislation in the eighteenth century. Miss Lambert's curiosity was aroused by the initials "R.H." endorsed in ink on papers in the State Paper Room of the British Museum. With a diligence comparable with that of Orlo Williams, and with his great book on the historical development of Private Bill procedure illuminating her path, she tracked "R.H." to Farnley in Yorkshire and there identified the initials as those of Robert Harper, who was born in 1699 and who was admitted to Lincoln's Inn at the age of eighteen.

Robert Harper was a conveyancer, and as such remained a "practitioner under the bar" for eighteen years before being called as a barrister in 1735. Eleven years later he became a Bencher of his Inn, and when he died in 1772 the local Leeds newspaper described him as "deservedly supposed to have been one of the most able conveyancers in England". Although the same newspaper mentioned his humanity and good temper, the tedium of his work must have affected the man. His only extant letter concerns the surrender of a mortgage, and surprisingly he failed to make a will. When his son's marriage settlement needed revision, Robert Harper was "so very far advanced in years and under so great an Imbecillity of mind as to be incapable of signing the petition or of testifying his consent".

Very early in his career Harper began to specialize in the drafting of private bills, mostly for estates and enclosures. In 1725 the Duchess of Bolton's bill "was first drawn by R.H.". From then on he was ardently at the disposal of any great family who desired a slice of England for private use.

During the best years of his working life, from 1732 to 1762, more than a third of the 1,238 private bills, which received the Royal Assent were drafted by Harper. Of the 458 bills which he drafted, no fewer than 350 were private estate bills. His practice was so extensive that it left little room for any rivals in his own chosen field. Robert Harper was one of the first parliament agents working from outside parliament, as distinct from the Clerks of both Houses, who at that time drew fees for parliamentary agency from the parties involved in legislation before private bill committees. In the eighteenth century, draftsmen of bills and parliamentary agents might be either Clerks or outside practitioners.

In a chapter on the promotion of enclosure bills, a defence of that notorious procedure is entered, on the ground that "although there may have been sharp practice, or even fraud in a few cases, in general it was quite impossible for an enclosure bill to be promoted without the knowledge of some of the proprietors concerned". Most modern historians will find this argument dubious if not untenable. Enclosures were generally set in train by petitions to Parliament for a private bill granting the permission to enclose. Such a petition required one signature only. The petition for a private bill was normally referred to a select committee for the merits to be considered in detail. "The Chair of the Committee was usually filled by the Member presenting the petition", writes Romney Sedgwick, with unassailable authority. Partiality in the result could hardly have been better assured.

Only after 1774 was it legally necessary to post notices of proposed enclosures on the church doors of parishes. Before that date, asserted Dr Gregg, "it might happen that a man knew nothing of an enclosure scheme until the Commissioners arrived to eject him". Until 1801 the property owner himself could act as ... eighteenth-century peasantry w... scarcely well-off or literate en... to comprehend, and devise peti... against, hundreds of legal no... of enclosure. In the event w... villages, including even the g... and duck-pond, together with ... surrounding common and forest ... stretching for thousands of ac... were enclosed on the petition ... a single man, followed up by o... of R.H.'s meticulously drafted b... a Commissioner. In any c...

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...aking it too literally

... MBITI:
... Testament Eschatology in an ... Background
... Oxford University Press.

...iti has reserved his best ... now—not, one hopes, till ...al". He himself would ... admit that his *African ... and Philosophy* (1969) ... *Concepts of God in Africa* ... not particularly original ...tions to knowledge. They ... their subject-matter "in ... and geographical and them..., without taking up a ... issue and analysing it at ...—words the author uses ... what little literature ... dealing with the field of ... inquiry.

...ment of *New Testament ... in an African Back...* which is based on a Cam... PhD dissertation, is three-... Twentieth-century exegesis ... Testament eschatology is ... summarized, though the ... and radical writing on ... is ignored. The notions ... Akamba, the author's ... concerning time, the ... the hereafter are detailed. ... the efforts of the African ...ssion—the society most in... evangelizing the Akamba ... in the light of the pre... points. Thanks to the ... fundamentalist and futur... of the missionaries, as ... in hymns and catechisms, the Akamba are said to have acquired a "false spirituality". Biblical symbols such as treasures stored up in the celestial city have been taken literally and materialistically, while the encounter with the eschatological Christ in the sacraments of Baptism and the Eucharist has been neglected.

The term "false" is perhaps rather strong. One wonders, too, whether Professor Mbiti is not exaggerating the literal-mindedness of African Christians in their understanding of New Testament symbolism—one meets with little of the cargo cult mentality in Africa—especially as sound often comes to prevail over sense in hymn singing. The eschatological spirituality of not a few sects is comparable to that of the earliest Christian communities.

Although he presents the scriptural material in all its conflicting complexity, Professor Mbiti, like many biblical theologians, behaves at times as if his own highly sophisticated, synthetic picture of New Testament eschatology was shared by the ordinary Christian of apostolic times. Moreover, his own attempts to figure out the nature of fellowship in heaven, his reflections on a possible progress after death, his speculations about an ultimate surrender of individuality and qualms over the eternity of punishment, are not really much more than a refined form of fundamentalism. Spiritual Christocentric conceptions of everlasting bliss are an apparent improvement on more sensual, crude counterparts but do they obviate the philosophical impropriety of imagining at all "the good things God has prepared for those who love him"?

It is not Professor Mbiti's fault if to relate Christian convictions to traditional tenets can sometimes be no more than a mere descriptive juxtaposition, for "the New Testament is an entirely different world with major themes for which there are no parallels in the African religious background". Perhaps the strain African languages are supposed to undergo in order to support new insights is overstated. On the other hand Professor Mbiti rightly insists that the two-dimensional understanding of time, characteristic of most African peoples—a Present valued in the light of the Past—offsets the limitations of the Western linear notion, moving from the Past through the Present to the Future. It is an exaggeration, however, to imply that Africans had no expectations about future historical events. In Uganda, for instance, the mysterious Bachwezi were expected to return, while in the Sudan Nuer prophets arose in circumstances not unlike those which launched Israel on its eschatological course.

With this well-written work—complete with bibliography and indexes—Professor Mbiti bids fair to become one of those Fathers of African theology whose puzzling absence he laments: "Most embarrassingly, the very Church which has produced the majority of present-day African leaders and thinkers has itself hardly any theologians whether African or expatriate."

...oping for the End

...H. MURRAY:
... Puritan Hope
...pp. The Banner of Truth Trust.

... Murray uses the word "Puri... in spite of its commonly re... unhappy connotations, to ... those Reformers and Free ... who held faithfully to Calvinism and in particular ... composite ideas of the conver... the Jews, the spread of the ... through the whole world in ... for the Second Coming ..., the subsequent General ... and the final reign of ...

... is "A Study in Revival ... Interpretation of ...", with the thesis that ... views were held and ... preached Christianity ... with revival following re... and that as these views faded ... Christianity. He supports ... with remarkable schol... easily from an im... number of Puritan divines, so ... marvels at the industry ... pursued the theme ... that must have been a ... long course of unexciting ... so many now forgotten ... preachers who once gath..., so many records of ..., so many accounts of ... that often lasted for hours ... the reader almost loses ... connecting theme, but is ... brought firmly back to it, ... author's conviction that if ...ology and the eager hope ... "End" were recovered a ... would once more follow.

... whole thought of the book, ... is so unfamiliar to most ... readers that one is forced to, ...ally, forced almost re... to ask difficult questions. ... view of modern Christian ..., or is the author guilty ... logical fault by arguing that ... the men held a common ... Christian theology and ... since revival followed ... preaching, therefore the revi... due to their theology? It ... to avoid seeing that as ... of the thesis. But was not ... that, when all this began at ... of the Reformation, preach... a very low ebb, sermons were then few and far between, and suddenly everywhere Reformers were preaching?

Was the secret of their success in their peculiar theology or was it that the Christian Gospel in sermons suddenly broke through the routines of the past? Was it what they said, or was it the fiery conviction with which they spoke? Was it the "Hope of the End", or was it the furore of the Reformation, the persecutions, the sudden overthrow of the rigidity of the medieval Church, that made religion, instead of something that was calmly taken for granted, a matter of burning public interest, the prevailing topic of the moment, so that people crowding to hear what it was all about saw religion as something that concerned them to the point of decision? One is bound to ask questions of that kind, and in the end to find oneself uneasy with the whole theme.

That is unfortunate because even if the main theme fails—even, that is to say, if one cannot completely accept that concentration by the Puritan preachers on the prophetic hope as the cause of their success—the book with its admirable erudition allows one to appreciate how the passionate conviction of the preachers produced widespread conversions. Their gradual failure was due to a wide variety of causes, among which the decay of their interpretation of prophesy, in which there was often disagreement, was only one and was possibly the least important.

Calvinism itself, with its frightening view of God as actually creating men destined to eternal damnation—"Confiteor decretum terribile"—did not seem easily to chime with the Gospel of the love of God, and after all, England having seen it in action was understandably disenchanted with "the Rule of the Saints". Practical events of that sort mattered, as did the evident extravagances of Edward Irving.

One has also to take account of the very great intellectual and social changes that, with two World Wars, determined the shape of the age in which we now live, and, curiously enough, one of the changes has been a manifest distrust of orators and oratory, a disbelief that has affected Parliament, the law courts and the stage, as well as the pulpit. Mr Murray would have done better to limit his book to the problems presented by the interpretation of prophecy uncomplicated by the not necessarily cognate theme of "revival".

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Polymethodism

Religion: Journal of Religion and Religions
Volume 1
162pp. Newcastle upon Tyne: Oriel Press. Single issue, £2. Annual subscription, £3.

Religion is to appear twice a year, and Volume One is now complete. "The journal had its origin in a convergence of interests among scholars working mainly in the northern part of Britain." This is obvious from the composition of the editorial board: Lancaster five; Manchester, Leeds, and Glasgow, one each. *Religion* is, in fact, a tribute to the organizing ability of Ninian Smart, who in five short years has made Lancaster the focus of religious studies in the United Kingdom.

It will, no doubt, be the organ of the younger generation of scholars of the history of religions (if that is the appropriate term). Its aim is to draw together the disparate disciplines which are needed for an overall study of religion into a homogeneous whole: it will be "multi-disciplinary or polymethodic". It should not be regarded as a substitute or even a rival of the already existing *Religious Studies*; rather it will complement that excellent periodical. "Thus *Religion* will not include straight philosophy or religion or theology, Christian or otherwise"; rather it will "pay particular attention to problems of methodology". It will also include (as do the first two issues) survey articles on the state of study—and this particular field may be one of its most useful features.

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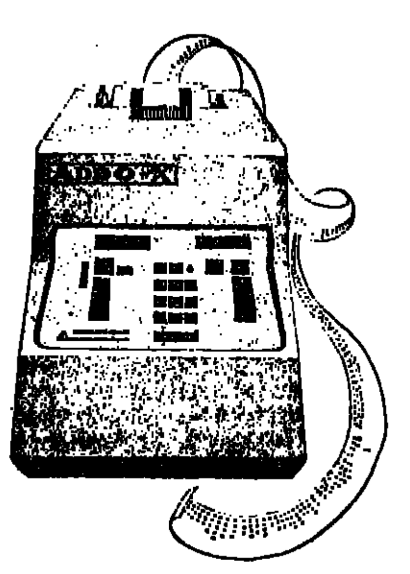
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THINKING BY NUMBERS—13

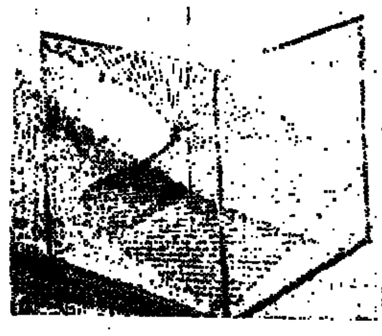
The geometry of catastrophe

BY E. C. ZEEMAN



THE TITLE of this series is perhaps a little misleading. As a mathematician, I am supposed to be good at thinking by numbers, but I find that when I start manipulating numbers my mind is so engrossed with remembering the multiplication tables, and the business of when to carry 1 during addition and subtraction, that I cannot effectively think about anything else. If I try to think about other concepts at the same time the arithmetic tends to go haywire. Admittedly this is a trivial observation, but it does have important consequences. For instance when non-numerate people have the same experience, it may reinforce their desire to stay non-numerate. In itself this desire is fairly harmless, but if it leads to an avoidance of all mathematical thinking it can sometimes be a disadvantage.

Mathematics includes not only numerical thinking, thinking by numbers, but also geometrical thinking, thinking by pictures. The mathematician studies geometrical shapes, while the scientist uses graphs. I want to explain how the mathematician's pictures can sometimes help the scientist.



Model of a "cusp catastrophe".

First let us consider the scientist's approach. He will often draw a graph in order to establish cause and effect. In many research articles the scientist will describe his experiments, the apparatus and measurements, or his surveys, the statistics and computer programmes, and finally will bring all these together by triumphantly drawing a graph. Not only is the graph a synthesis of his results, and an economical way of stating the causal relation, but it is also a convenient way of remembering it. It is very important to encapsulate results into easily-remembered capsules, because only in this way can the scientist free his mind from details and leave it clear for creating new concepts and advancing his field.

The way our brains are made, we are accustomed to thinking at the same time as looking, and so it is quite possible to think deeply about new concepts while retaining pictures of graphs in the mind. It is quite the opposite with numbers—our brains are not efficiently designed to think originally and manipulate numbers simultaneously. Notice the last remark in John Vaizey's article (October 22): "It just seems more difficult to think deeply when you possess a great many accurate figures." (Professor Vaizey's article is number eight in this series, but by that time the *TLS* itself had lost count so it was labelled "Thinking by numbers: 7").

If, then, graphs are such important conceptual tools, it is a good idea to know what types of graph there are. If we confine ourselves to ordinary two-dimensional graphs, we can start describing the types in fairly obvious ways in terms of slopes, peaks and valleys, etc (see the graphs in Figure 2). But when we get to three-dimensional graphs, and even four or five-dimensional graphs, then it gets a bit more difficult to visualize, and the mathematician can be helpful in describing what types to expect.

For example, I should like to draw attention to the three-dimensional graph photographed in this page, and illustrated also in Figure 3. The photograph is of a plastic cube, with lines of cotton stretched across inside, and the lines trace out a smooth surface. People have been familiar with this type of surface for centuries, but the fact that this particular surface is a very profound graph has only been recognized in the past two or three years, as a result of the work of the great French mathematician, René Thom. Thom calls this graph the "cusp catastrophe" for reasons that I shall explain below. There are two reasons why it is profound, the first being the wealth of applications, and the second being that Thom has proved a remarkable theorem in pure mathematics. The theorem says that in each dimension there are only a few ingredients for constructing graphs, and it lists those ingredients. For example in two dimensions there are the three ordinary ingredients of slope, peak, and valley, and there is one exceptional ingredient, called the fold catastrophe, which is like a cliff edge. In three dimensions there are the four ordinary ingredients of slope, peak, valley, and col, and there is one exceptional ingredient, namely the cusp catastrophe, which is like the beginning of an overhanging cliff. In four dimensions there are five ordinary ingredients and three exceptional ones which rejoice in the names of swallow-tail, elliptic umbilic, and hyperbolic umbilic catastrophes. The theorem holds under very general hypotheses about the type of situation in which the graph arises.

The reader may very well pause at this point and ask what on earth we are talking about. How could a graph possibly be like an overhanging cliff? And why bother about three-dimensional graphs anyway? Let me try to answer their questions by giving some examples. Suppose we have two factors x, y influencing a third factor z. For example, if x and y are latitude and longitude and z is the height above sea-level, then the landscape itself is a three-dimensional graph of z as a function of x and y.

Take another example. Suppose x is income, y expenditure and z profit. Then $z=x-y$. The three-dimensional graph is a plane at 45° to the horizontal, shown in Figure 1.

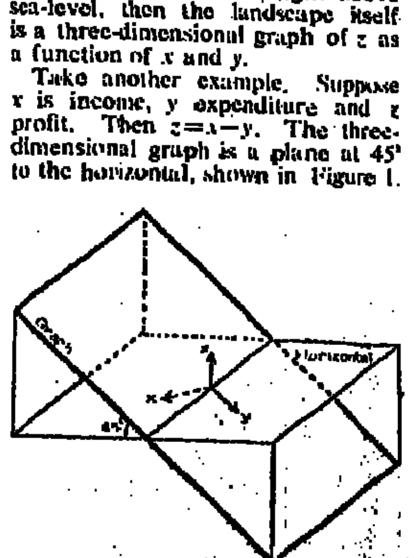


Figure 1.

The axes x, y are horizontal and z is vertical. An increase in x causes an increase in z, while an increase in y causes a decrease in z. If we increase both x and y at the same rate then z stays constant. This graph has just the one ingredient of slope, because it is like a hillside.

Now let us imagine a more subtle example. Suppose that x and y measure the two drives of rage and fear experienced by a dog at a given moment. Konrad Lorenz in his book *On Aggression* suggests that x and y can be measured by observing the expression on the dog's face, particularly the position of the mouth and ears. Meanwhile, suppose that z measures the aggressive behaviour of the dog: positive z means attack and as z grows larger the attack becomes fiercer; negative z means flight, and $z=0$ means neutral behaviour. We know that rage x and fear y influence behaviour z. We would expect rage to cause attack, and fear to cause flight, so that an increase in x causes an increase in z, while an increase in y causes a decrease in z, exactly as in the last example. But what if we increase both rage and fear? The least likely behaviour is for the dog to remain neutral, and the most likely behaviour is attack or flight. But how do we predict which? One thing is sure: there is no simple subtraction formula $z=x-y$, and the graph cannot look like Figure 1.

How do we analyse the situation? The answer is to look at probabilities. So let us imagine a probability distribution for the behaviour z in each of the following four cases.

	Drives	*Most likely behaviour*
1.	Rage only	Attack
2.	Fear only	Flight
3.	Neither	Neutral
4.	Both rage & fear	Attack or flight

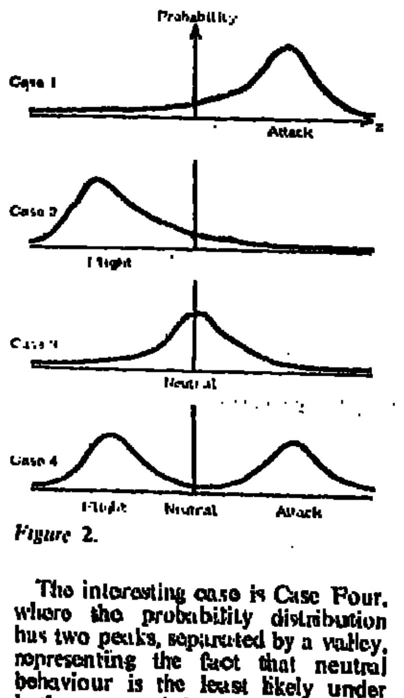


Figure 2.

The interesting case is Case Four, where the probability distribution has two peaks, separated by a valley, representing the fact that neutral behaviour is the least likely under both rage and fear. It would be possible to design experiments and draw these probability distributions from experimental data.

We can now draw the three-dimensional graph of z as a function of x and y. Above each point (x, y) in the horizontal plane, we mark that point z which represents the most likely behaviour (taken from the corresponding probability distribution). It turns out, by Thom's theorem, that we must get a surface similar to the cusp catastrophe, as illustrated in Figure 3. For example in Case One, where there is only rage, we obtain a single point marked (1) on the graph, indicating attack. Similarly for Cases Two and Three. However, in the interesting Case Four we obtain two points marked (4) on the graph, indicating the two peaks of the probability distribution. Moreover, there is another point (4)* between these two indicating the *least likely* neutral behaviour.

The reason for including least-likely points as well as most-likely points on the graph is that it makes the graph into a complete smooth surface. It is remarkable that it should be so, and it is one of the con-

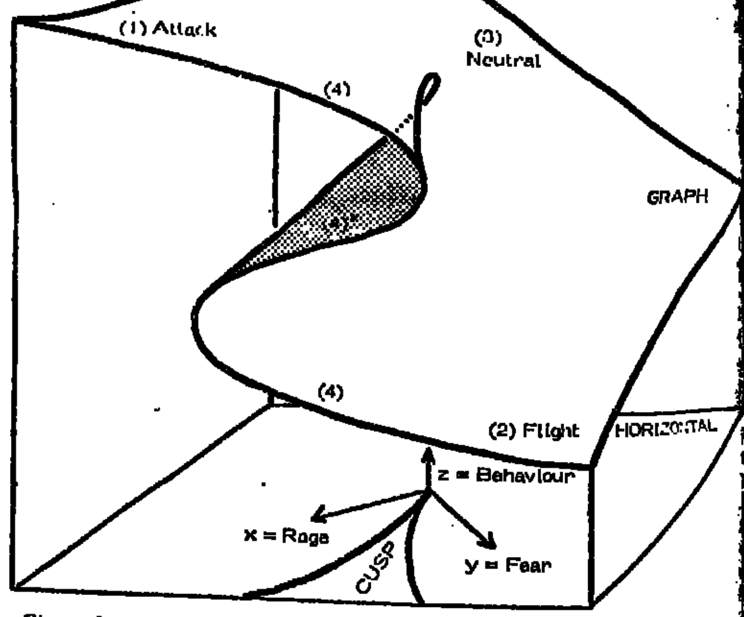


Figure 3

sequence, of Thom's theorem. Therefore it is important to remember when using the cusp catastrophe that the middle sheet (or the underside of the overhanging cliff) always represents least-likely behaviour.

We can now better understand the dog's behaviour. As his drives vary in the horizontal (x, y) plane, his behaviour varies over the surface above (except for the middle sheet). Suppose the dog is cornered and frightened so that he is on the lower sheet at position (2). He will be in a retreating frame of mind and therefore cowering (with his ears back). Suppose we approach him, thereby causing his rage to increase until he reaches position (4) on the lower sheet; he will still be cowering (but his mouth may have opened ready to bite). Suppose we now continue to approach steadily, causing his rage to increase steadily, until at a critical moment he crosses the edge of the lower sheet (where it folds over into the middle sheet). When this happens he is forced to jump into the upper sheet to position (1), because there is nowhere else to go; suddenly he will switch from a retreating frame of mind to an attacking frame of mind, and consequently he will suddenly attack. Mathematically, what has happened is that the left-hand peak of the two-peak probability distribution of case (4) has been gradually getting smaller, and closer to the valley, until at the critical moment both peak and valley disappear, leaving only the one-peak distribution of case (1). Conversely

if the dog is attacking fierce… we gradually increase his fea… at the critical moment he w… off the overhanging cliff, su… switch to a retreating frame o… and disengage.

This is a fundamental fea… Thom's theory, that a … change in control (in the cas… dog the controls are his rage an… drives) can cause a sudden ca… phic change in behaviour, an… is why he calls it catastrophe… Throughout nature we observ… tinuous changes giving rise … continuous jumps: for exa… continuous rise in temperatu… cause water to boil suddenly, … is a sudden jump in density. … nomics a gradual relaxation … squeeze may cause a sudden … tion explosion. Gradual chan… environment may cause sudde… lutionary changes, or sudden … advances or sudden chang… opinion. People suddenly … their minds, and suddenly los… temper, and suddenly burst … tears. Nations suddenly go to … The smoothly growing embryo … denly begins to fold. Electric… cuits suddenly flip into a new … tion. Bridges suddenly brea… trees suddenly tumble.

Now for the first time we ha… general mathematical theory that … handle discontinuities and … models for prediction. Ever … Newton invented calculus, the … mathematical tool for applica… has been differential equations, … these, by their very nature, hav… have differentiable solutions. Th… fore, if an economist wants to … dict an inflation explosion, he …

only obtain limited help fro… differential equation. On the o… hand, Thom has shown that if … causal relation arises from max… ing probability, or minim… energy, or minimizing cost, then … discontinuity must fit one of his … catastrophe graphs. In particula… we have two factors influencing … factor, and if we know there ar… continuities around, then we … have the cusp catastro… Alternatively, if we know there … some one-peak and some two-p… probability distributions, then … we must have the cusp catas… and we can *predict* the prese… discontinuities. Thus if we know th… devaluation x probably causes … tion z, and that a squeeze y prob… causes the opposite, then we sh… be able to build a model that pr… inflation explosions. Similarly … should be able to work out w… economic controls to adjust … ally so as to produce a … growth spurt.

Let us now return to our dog … sudden changes in behav… occurred as the dog reached the … of the upper and lower sheets, w… they fold over into the middle s… When we project these two fold … down to the horizontal (x, y) … we obtain two curves conti… gether in a *cusp* at the origi… shown in Figure 3. That is … is called the cusp catastrophe. … two curves are important be… they indicate where a conti… change in control can cause the …

…. It is part of the theorem …t form a cusp.

…ply the dog example to …deduce that a man who …frightened is least likely …the neutral behaviour …discussion. If he is in a …ame of mind, apologiz… …and if his anger is gradu… …then he may suddenly …ack and shout. Con… …the middle of his attack, …gradually rising, he may …to retreat and burst … Only if he is left alone …fear may subside suffi… …allow him access to rational ….

…be noticed here is that …astrophe is not only a …ical model describing …babilities, but also a mathematical description of the way dynamic systems bifurcate. Consequently if this model of rage and fear turns out to be a good one, then it may be indicating something deeper about the way behaviour is stored in the *dynamics* of the brain; in which case the same model should be applicable not only to the conflict between rage and fear but also to that between any two factors that give conflicting advice on whether to attack or retreat. For example, in territorial species the size of an invader and closeness to the nest (or closeness to young) are conflicting factors. J. Z. Young trains his octopi so that shape and texture are conflicting factors. Among apes hierarchy and dominance are conflicting factors. Among men loyalty and ambition can be conflicting factors. The single geometrical concept of the cusp catastrophe portraying the underlying mechanism leads at once to the design of many experiments.

Another interesting feature of catastrophe theory is called the *divergence effect*, and again we can illustrate this with our dog. Suppose the dog starts off in a neutral position (3), and something happens to increase his rage and fear. He will finish up at one of the positions (4). If he passes to the left of the cusp he will finish up on the upper surface attacking, whereas if he passes to the right of the cusp he will finish on the lower surface retreating. In both cases his change of behaviour is smooth, without any sudden jumps. However a marginal change in route as he passes near the cusp will have a major effect upon his later behaviour. We call this phenomenon, of a marginal change at a crucial moment resulting in major change later, the *divergence effect*. Divergence effects are very common in the social and biological sciences, and are an intrinsic feature of catastrophe theory, so we should expect the latter to be a natural tool to use in the former.

By contrast, the physical sciences are in general *non-divergent*; they mostly use Hamiltonian mathematics, in which marginal changes now cause only marginal changes later. The physical sciences have dominated applied mathematics for so long that many scientists and mathematicians have mistakenly assumed that non-divergence is necessary before prediction is possible. Consequently the physical sciences have been called the "exact sciences", while the biological and social sciences have been mistakenly labelled the "inexact sciences". Catastrophe theory enables us to make precise predictions in spite of, and indeed concerning, the divergence effect. It is therefore a major step towards making the inexact sciences exact.

We may summarize by saying that both numerical thinking and geometrical thinking are necessary. One is analysis and the other is synthesis. Thinking by numbers, using statistics and computers, is analysis, while thinking by pictures, drawing the graph and identifying the catastrophe, is synthesis. Synthesis is the more important because it gives us concepts which we can grasp (or see) and upon which we can build further.

…iling to …yzantium

…ORTIMER WHEELER

…NOVEL hopefully is a …r thing than to arrive", …l Stevenson. That is an …proposition. Personally I …e to arrive hopefully than …Robert Stevenson's version …early year, more and more …seem to partake of his view …the manner of transport …happy intentions. This is …regarded as a new pheno… …but of course it is as ancient …Marco Polo; or as the …Henry Lunn, who in the years …the Second World War …Hellenic Travellers Club …fleet on diverse craft upon …waters. Indeed today, like …we tend to pursue …lands, as though it were …invented it alone.

…ar Hellenic cruises, …comparison with some …their successors (which …be anonymous), were …already drawing a con… …understanding public. …particular which, in …delivered me upon …threshold of Sir Arthur …os in Crete. An island …the Villa Ariadne, …with rough, sturdy …followed by a journey …the adjacent Palace of …Evans's quiet voice in …caressed the familiar …scenes. Thereafter, back …inadequate harbour of …sumptuous Heraklion), …a sudden storm had …communications with the …able French tub, now …—and the ship's boat …perilously against the …until, after much noisy …tween the sailors and …it was at last hooked …pendant davits and haul… I should say that by …the passengers had been …early through the ship's …exception: a distin… …ber of the Huxley clan …condition forbade the …Accordingly he was …the boat, to be lifted …upper deck. Alas, the …not synchronized, and …the boat was suspended …the eminent heart-case …from his seat in mid… …of fortune he sur… …for several years, …serves to support my …Stevenson.

…are appreciably dif… …Mediterranean har… …as safe as railway- …cruise-management has …The other day a Tur… …took a cruise-ship of …into the tiny, …rock-bound inlet of …the south-west coast of Turkey, where important archaeological excavations are in progress. He confessed beforehand that he had never been there before and that he would not mind how soon the operation was safely over. However, helped by radar and providence he drove his vessel in like a cruiser going into action, dropped anchor at the precise moment and in ten minutes 300 happy passengers were being regaled ashore by an agreeable mixture of Turkish dancing and American technology. At every stage initial planning, difficult communication, exact timing, and skilful execution tourism of this elaborate and rewarding kind is an industry which often enough approximates to an art.

But it has not reached its present state of sophisticated perfection overnight. There are still, for example, many cruises or tours in the Mediterranean and elsewhere of a relatively simple kind. They may cater for some 200 travellers under the guidance of a single dragoman of adequate if undistinguished calibre. They serve a useful function at relatively modest cost. There are at the same time other enterprises of a far more accomplished sort, each with five or six "guest-lecturers" possessed of that outstanding academic distinction which is not infrequently (though not always) accompanied by a practised power of communication and exposition. A pioneer in this category was Maurice Bowra, now alas of the past and therefore for the present purpose exempt from anonymity. Bowra was head of an Oxford college and a university personality in the fullest sense of the term. His love of Greece was enlarged by a wide understanding of poetry, ancient and modern and in several languages. Above all, he liked to bestow his ready wisdom upon intelligent but preferably non-academic audiences; and many will recall how, in conversation on shipboard with little gatherings of good listeners, his robust, authoritative voice boomed across the deck with the resonance commonly ascribed to the bittern. As a persistent cruise-lecturer he set a standard which few could or will rival. And in so doing he drew into the fold a number of the leading classical and Byzantine scholars of the day, who in turn lost nothing by occasional sophistry in the market-place. Thus transmitted, the Bowra tradition continues to enrich a steadily spreading consciousness of the values of the classical world to the measure of something like 2,000 assorted British and American package-tourists every year.

In saying this I would not have it thought that a "cultural" tour is cousin to a regimented school-outing. Lecturers are expected to rally the audiences they deserve, and no more. On occasion—and I can think of several—a wholly unexpected bonus varies the proceedings. Lunching once in the May sunshine at Baalbek in the Lebanon, before visiting the famous temples there, we were suddenly confronted by sweating soldiery who forbade us to leave our tables until the military commander should be pleased to release us. At the same time, sounds of violent disturbance without broke in upon the scene and armoured cars streaked through the nearby streets like fire-engines. Hours later we were told, with a shrug, that a political election was in progress and the "opposition" was giving quite illicit trouble. Meanwhile the aforesaid opposition had been rounded up by bayoneted infantrymen and herded into the great stone vaults which underlie the mighty temple of Heliopolitan Jupiter. In our turn, we were ultimately allowed under escort to quit our peripheral asylum and to make our way through the cleared streets to the summit of the stately ruin on condition that we stayed there until further orders. My recollection of the subsequent proceedings includes an intermittent address of unimpeachable sobriety on Roman Architecture, punctuated and no doubt enlivened first by a crescendo and then (as exhaustion supervened) a diminuendo of squeaks and gibbers from the internees now cooling in the recesses beneath our feet. Altogether the intrusion of Near Eastern politics in action provided a mildly instructive and maybe welcome diversion from the conventional tour-programme, ending happily in the evening sunlight with a peaceful homeward journey amidst the dispersing military across the traditional pastures of Noah and his flocks.

But easy tourism nowadays spreads widely beyond the confines of the Mediterranean lands. Of necessity these more ambitious enterprises are on a smaller scale—perhaps twenty-five or thirty persons, such as can be inserted without undue discomfort into routine transport and remote accommodation. Two or three agencies, for example, now offer expeditions to Persia, India and the further East. Apart from basic efficiency, these small parties depend even more than do the major operations upon the character and quality of their guidance. A "guest-lecturer" with a genuine knowledge of the country and a leavening of imagination can turn them from fortuitous and miscellaneous gatherings into sodalities or family groups with shared interests and reactions. It is to restricted tours of this kind that the unexpected experience can most readily and often advantageously occur.

I have in mind a wholly unexpected incident not long ago at the city of Hyderabad, in the centre …

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of India. The town, formerly capital of the richest and most honoured of Indian principalities, still, under more modern controls, retains something of the aura of an antique majesty. His Exalted Highness still supports a private army and still commutes from one palace to another. It was to the newest of these that we, a package-tour, were bidden quite unexpectedly on arrival at the city's airport with instant garlands about our necks.

That evening in the early darkness our procession of a dozen cars made its devious way to a bare hilltop above the city-lights and the gathering mists. As we approached the final summit, the palatial presence loomed abruptly in front of us and on a sudden we were dazzled by the glare of a searchlight. From this the commander of the royal police, impeccably uniformed, emerged to lead us towards the ultimate portals where the Nizam and his lovely wife (whom we later discovered to be a trained architect and part-designer of the palace) awaited us. With them we were shortly enthroned under a portico, with the sharp edge of the hilltop in front of us and the deep abyss of the city beyond.

Those who were present are unlikely to forget the scenes that followed. First, from the abyss came the roll of approaching drums, followed by swaying and whirling forms in something approaching a condition of abandon. These were the Arabs of the Nizam's special bodyguard, recruited, we were told, and annually replenished from the great Hadhramaut valley of Southern Arabia. This was their mode of expression, enriched later by the production of flashing swords, perilously flourished but expertly evaded. Here and there a few tall, tarbushed, frock-coated and white-trousered officials, armed with lathis, kept a watchful eye, just in case. ; ...

For a time—somewhat over-extended, as is the habit of the East—the manoeuvres continued with unabated verve. Then a sudden pause; the crowd was swept to the limits of the arena and four charcoal fires were spaced across it. Four chosen protagonists crouched beside and over them, inhaling the heady vapour. At length, duly narcotized, they rose in turn and bloodlessly pierced their tongues and bodies with swords and knives in the manner traditional amongst Arab peoples but unbatingly difficult for the non-Arab to stomach. Again, this seemingly painless masochism was prolonged with all manner of excruciating subtlety. With an ill-disguised sense of relief, the guests were at length drawn inside the palace to the splendid meats of the orient and an evening of intelligent and gracious conversation. The next morning we resumed the relatively banal business of ushered tourism. But the interlude, encouraged rather than induced by anticipatory contacts, was the making of the whole occasion.

Across the border in Pakistan, the advantages of a respected guest-lecturer were on another transit no less apparent. Lahore is still one of the great cities of the East. Its Moghul monuments include gardens, an imperial tomb and a palace-fortress piled high upon an earlier, accumulative mound. It so happened that the lecturer on one of these tours had local personal contacts; had indeed often enough slept in the fortress-bedroom ascribed to the emperor himself on his periodical visitations. That was enough to persuade the authorities to prepare for the more secular visitation of the conducted tour on something like a Moghul scale. The fortress was flood-lit, tables of Punjabi food were laid out in the half-light, and an oration of welcome boomed out from the ancient walls, hallowed previously by associations with Akbar, Jahangir, Aurangzeb and the Sikhs, with the small figure of young Rudyard Kipling, for good measure, crouched in the loft above the guard-room, his ear to the floor to catch the talk of the prototypes of Ortheris, Mulvaney and Learoyd under the arches.

And so the story could go on. Accidents and incidents such as have been sampled above flavour the industrial routine of tour-business and give it something approaching a quality of adventure. There the operative word is "quality". True enough, accidents like that affair of Baalbek, unless for a measure perhaps of exploitation, can scarcely be accredited to an all-providing management. But there is much that can. There are, it is fair to say, two sides to the business. On the one hand are the elaborate mechanics of punctual and comfortable travel and carefully prospected accommodation. Those are nowadays matters of routine—and are, or should be, demanded of every package-tour, whatever its further purpose. On the other hand there is this question of purpose and quality, involving the wise and even cunning choice of itinerary and above all the highly important and subtle question of guidance, already stressed; guidance thoroughly knowledgeable but not obtrusive.

This is still the exception rather than the rule, though advance has certainly been made since those tours of the 1930s. In the old days of what may be called pioneer Mediterranean tourism, guidance was at the best relegated to a single overworked individual; most notably to a then well-known cleric blessed with some knowledge of conventional classical history but of little else that expressed the classical world. In his footsteps, I remember, we climbed to the summit of Aegina, sat upon the warm stones, listened for a patient half-hour to translations of Thucydides, and descended without the formality of a glance at the famous temple which had made a major contribution to the history of art. Today it may be that some travellers suffer occasionally from a surfeit of archaeology, finding that every part about them is "blasted with antiquity". Well then, let them alternatively bathe or botanize, with the warning thought that a package-tour once mislaid an orchid-hunting duke on Mount Parnassus. . . . (It is rumoured that his Grace has since been happily recovered by an industrious police-force.)

Antiquities of Athens

JOHN TRAVLOS:
Pictorial Dictionary of Ancient Athens
590pp. Thames and Hudson. £25.

It is pleasant to have high hopes of a new book, both for its scholarly value and for delight, and even the mountainous price does comparatively little to dash the long expectations of a new work by John Travlos among those interested in the archaeology and architecture of ancient Athens, and above all, since archaeologists and historians are also fanatical tourists, in the surviving monuments of Athens. *The Antiquities of Athens* of Stuart and Revett belongs to a heroic age, but in modern times the idea of a pictorial dictionary of an ancient city, massively documented with photographs and supported by a clear, informative discussion of each monument, great or small, was pioneered by Ernest Nash in the two volumes of his *Pictorial Dictionary of Ancient Rome* (1962).

Nash's work has established itself as a valuable, thrilling and necessary book. It goes without saying that many of his illustrations were little known, many of the monuments little visited, and much of his information hard to come by without long subaqueous plunges in learned libraries. John Travlos has worked for many years at Athenian archaeology, both in the American Agora excavations and elsewhere, and his Greek book on the development of the city of Athens is the greatest contribution to the subject since Judeich's *Topographie von Athen* which is out of print and has been unobtainable for years.

At first sight the *Pictorial Dictionary of Ancient Athens* seems not quite as good as its Roman counterpart. Many of the details of lesser monuments are less photogenic, though they may be more beautiful, certain identifications and discussions merit an *if* or a *but*, and, glittering and picturesque as some of the early drawings of Athens are, they are on the whole less rich as a record of monuments now dismembered than the earliest drawings of Rome. This is a matter of the luck of cities and of survivals, But Mr Travlos is a thorough workman, and even a specialist of long standing will be surprised and delighted by the richness of this dictionary.

To take two of the tangled questions he uncombs, inevitably in few words, his treatment of Kynosarges and of Enneakrounos is enlightening and sensible, and with the vexing problem of the Tower of the Winds, more correctly but elusively listed by him as Horologion of Andronikos, he is at his best, both in words and pictures. Sometimes he is defeated by the brute lack of available information about certain monuments; the right to publish ancient monuments is closely guarded in Greece, and who working there has not been tantalized by rumours of finds close to heart which may take many years to reach print? Lest this should seem a chauvinistic complaint, one might point out that things come to grief in museum store-rooms in England as well as elsewhere and that the British Kynosarges dig was an outstanding example of irresponsibility in the matter of publication. One of the virtues of this, as of all the work of Mr Travlos, is that it often penetrates these mysterious curtains. He knows Athens and its detours as only an Athenian can.

Several of the monuments and the finds Mr Travlos illustrates are almost unknown to visitors to Athens, some are strange as well as now, many are fascinating. The votive plaques to Zeus Hygsistos include stone relief carvings of toes or of a breast, or two breasts that might easily have come from Asia Minor; less unexpectedly there is a splendid Hellenistic relief not publicly displayed of a modestly dressed nymph and an ithyphallic Pan; Mr Travlos illustrates together the fragment of Archaic pedimental sculpture of two lions devouring a bull found in Athens in 1862 and its exact twin, the other half of it, which mysteriously reached the Metropolitan Museum in New York. But his coverage of the Parthenon is sadly short, with only one detail of the west frieze and none of the pedimental sculpture, unless one counts a reconstruction drawing by G. P. Stevens. He is so quixotically generous as not to mention Lord Elgin.

So far as he goes, Mr Travlos is informative, learned and admirably concise, but there are lapses. It would not cost many lines to explain how the poet Sophocles came to be incorporated into the cult of the healing hero Amynos. It is not enough to say of the Franks in the Propylaia that they "made great changes in the building and were the first to cause serious damages"; and what of the Venetian palace? It would even have been worth mentioning that the magnificent columns Sulla took to Rome from the unfinished Olympieion may possibly represent the first introduction of the Corinthian capital to the West.

But the spoils and the spoiling of Athens have been endless, and it would be impossible to catalogue everything. Mr Travlos has not replaced Judeich, he is perhaps less dispassionately just to the proportionate interest of monuments than Nash, and valuable as it will be as a work of reference, and delightful as it is as a present possession, this is an interim book. Next we need the second edition of his book on the development of Athens, then from someone soon a new edition of Judeich, preferably in English. By undertaking such arduous and central tasks as he has done for so many years, Mr Travlos has inevitably taken on a great weight of public expectation; there is no one else at all who would have carried through so great an achievement as this book with such courage, learning and lucidity.

Nun for the road

Egeria's Travels
Translated and edited by John Wilkinson
320pp. SPCK. £6.

Educated women in the Greco-Roman world were among the chief gainers from Constantine's conversion to Christianity. A combination of the survival of the classical tradition in education throughout the fourth century, the wide dissemination of the Bible, and the church's tendency to blur distinctions of sex in its service, gave a scope for the restless and energetic among them that had been lacking in pagan society. Jerome's protégées Paula and Eustochium reciting the Hebrew Bible, the graceful and talented empress Justina defending semi-Arianism against Ambrose, Monnica leaving her native Numidia to join in her son's debates at Milan and Cassiciacum—these are examples of women who accepted the new intellectual opportunities which Christianity provided

The chance to travel to the Holy Land along the still secure Roman roads had seized the imagination of a few exceptional individuals even before Constantine died. When in about AD 380 Egeria left her convent in north-west Spain on a tour of Syria, Palestine, and Egypt which was to last several years, she was already following a generation of pioneers.

Unfortunately only the middle third of her travelogue has survived. Though some gaps can be filled from quotations in Bede and the twelfth-century writer Peter the Deacon, only two sections of the text are from her original account, namely a tour extending from Mount Sinai to Constantinople and an account of the services of the Christian year at Jerusalem. It is to the credit of John Wilkinson that all the relevant material has now been brought together in one attractive and schola[...] which also includes a trans[...] the account of the travels of [...] grim of Bordeaux half a [...] earlier.

Egeria herself comes acr[...] pleasantly. She is full of [...] and resolve. Journeys are [...] when they are the fulfil[...] hopes, she tells her read[...] writes in a style combi[...] classical and biblical, [...] determined to climb Mo[...] and see for herself where [...] was given to Moses. Whe[...] arrives with her guides at [...] site, she insists on the rele[...] sage of the Bible being rea[...]

She is an insatiable touris[...] always gullible. She had [...] see the Pillar of Salt, all that [...] of Lot's wife, but admits fra[...] was not convinced by what [...] held. The river Euphrates i[...] her: "It is very big, and rea[...] frightening, since it flows ve[...] like the Rhône, but much [...] Yet her real interest lies in [...] she frequently calls what she [...] "holy", she is attentive to th[...] bishops, but it is to the mo[...] above all the Eastertide li[...] Jerusalem that she devotes he[...] detailed descriptions. It w[...] says, to stay with the monks an[...] the secret of their holy lives [...] set forth on her remarkable j[...]

Egeria's travelogue is one [...] most precious surviving sour[...] knowledge of religious life in th[...] during the second half of the [...] century. Mr Wilkinson, wh[...] formerly Dean of Studies [...] George's College, Jerusalem, [...] voted to his theme and has [...] justice to it. The translation is [...] and the notes are informativ[...] has made the most of recent ar[...] logical discoveries in Palestine. [...] gether this is a valuable boo[...] fitting memorial to its heroine, a [...] able Gertrude Bell of the An[...] World.

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[T]here's more to it than the Tyrol

[...]MUSULIN:
[...] People and Landscape
[...] and Faber. £3.50.

[...] many Englishmen spend [...]days in Austria - sliding [...] snow-covered mountains, [...]by sun-drenched lakes, [...] starched shirts for the [...] Salzburg and Vienna but [...] in Austria, apart from [...] distance from the frontier airport to their resort. [...] or more precisely Bri[...] been visiting Austria for [...]me. Indeed, as Baroness [...] points out, the nineteenth-[...]mantics and mountaineers [...] discovered the Tyrol, [...]sated" it as a synonym for [...]resqueness, founding a [...] of sentimentalization that [...] from Scott to D. H. Law[...] The ancestors of those thigh-[...] toupes that regale the [...] of Bolton and Ipswich [...] at Queen Victoria's coro[...] More recent British authors, [...] Graham Greene and Sarah [...] have turned to the grittier [...] of twentieth-century urban [...] their cultural bridge-build[...] ignored.) Despite these [...] few Englishmen have [...] Austria as their "second [...]", in the way that over the [...] centuries many Englishmen [...] admiringly knowledge[...] France, Italy or Germany, [...] in sizable colonies. [...] who contributes a pre[...] Austria: People and Land[...] of the few exceptions. [...] is that, except at the [...]stcard and Blue Danube [...] Englishmen, even otherwise [...] Englishmen, are woefully [...] Austrian history and even [...] geography. Wisely, [...] Musulin takes this ignor[...] starting-point. She sets [...] and does so amusingly [...] beneath the velvet [...] zeal to destroy [...] that stand between her [...] the understanding of [...]

[...] in the best sense, a [...] companion, not a guide-[...] does not tell you to gape [...] birthplace, nor where to [...] at Bad Gastein. She goes easy on the museums. It is only when she comes to the least well-known parts, such as Lower Austria, that she takes you by the hand to make sure you do not miss Lunz or St Peter in der Au.

To travel intelligently is to be interested in the past, not merely of buildings, though these are the most obvious links with earlier generations, but of people, livelihoods, even landscapes. Her self-appointed task is to illuminate the self-evident present through the often accidental past, without writing a textbook. She takes us through the migrations and incursions, the trade-routes and mineral workings that have, at different epochs, given the Alpine provinces their focal importance. At one time the lands that the Habsburgs ruled were at the centre of European civilization, at other times its frontier. It is easy to see, as one stands on the plains north of Vienna, where the amber and iron roads meet the Danube, why the fates of Empires should have been decided there; but, visiting a Carinthian or Styrian castle, one needs to be told, if one is one of Baroness Musulin's average ignoramuses, of the waves of Anatolian hordes that broke on those remote limestone cliffs.

Her own love of the past is imaginative and discriminating. She dislikes motorways because they deter exploration (but they also, interestingly, enable you to look *down* on Melk Abbey). She deplores the passing of the sturdy farmhouses of Salzburg in the wake of agricultural rationalization, and the unadvertised but disastrously extensive vandalization of the modest, domestic village streets of the Burgenland. One of the most successful passages in the book is her evocation of Biedermeier Vienna, before the fortifications gave way to the Ringstrasse, when a walk along the bastions, shaded by Joseph II's poplars, gave "an unimpeded view which could hardly be equalled by any other capital in Europe"—the city skyline on one side, the empty ground of the *glacis* and then the nobles' town houses on the other.

Tourism, the opposite of travel, has been the economic salvation of modern Austria. It has made Austrians conscious of the treasure-house they inhabit, sometimes—in Salzburg, for instance—over-conscious. It has brought about a minor revolution, the "Scandinavianization" of Austria: Mrs Trollope, thanking her stars that she had brought her own sheets to the "chill misery . . . of the worst accommodation we have yet met with", could safely stay in the smallest pension now. Cleanliness is bourgeois and boring, and Baroness Musulin does not dwell on it. Tourists insist on it, of course, but it is not the least of Austria's assets even for the cultured traveller.

Ballast for Venetian walkers

MILTON GRUNDY:
Venice Recorded
233pp. Angus and Robertson. £4.

The compiler of this nice and curious book is giving all his royalties to the Italian Committee for Venice, than which no intention could be nobler. Alas, one fears they will not go far towards the rescue of the city, for though *Venice Recorded* is full of agreeable things, and is instinct with the true spirit of the Venetian addiction, it falls awkwardly between literary stools. Milton Grundy calls it a "guide book and anthology", and in a disarming introduction explains his reasons for producing it: failing to find a modern formal guidebook that contained passages from earlier books about the city, he decided to write one himself.

It is, to be sure, exactly what he says it is: a collection of seven sensible and detailed walking tours, illuminated by extracts from twenty-five other books, handsomely illustrated with old prints and reproductions, and with a series of line drawings specially done by Kaffe Fasset. Mr Grundy's own comments are eclectic, thorough and not too earnest, and his borrowings from others, though sometimes eccentric, are certainly unexpected. Almost the only predictable passage here is Ruskin on Torcello, and to explain the Bragadino memorial in San Zanipolo Mr Grundy reaches magnificently for the *Quarterly Review*, and quotes a long historical exposition from Number 274.

The contributing authors are listed austerely at the back, initialled only, like scholarship boys on a school honours board. Some contemporary practitioners may feel themselves hard done by. McCarthy, M., for example, may be surprised to find her book *Venice Observed* listed only under the name of the Sorbonne professor who wrote its picture notes. Morris, J., though his Venetian book is quoted nine times, and his attitude described in general terms as "amused", may not be entertained to find himself omitted from the acknowledgments. Links, J. G., will look in vain for a reference to his *Venice for Pleasure*, the happiest Venetian guide of all

And Mr Links in particular, whose book is small, cheap and unpretentious, might have offered Mr Grundy a useful example. *Venice Recorded* is a largish book, expensive, elaborately designed (though appallingly proof-read), and lavishly produced. For an anthology such techniques are admirable, and as an anthology this book will be read with much pleasure. Few visitors, though, are going to pursue Mr Grundy's careful itineraries burdened, along with their handbags, shopping baskets, picnic gear and bottles of suntan lotion, by so opulent a street-guide. Still, reviewers are often wrong, and one hopes to be wrong here. *Venice Recorded* deserves to succeed, if only for its cheerful spirit and its purpose, and it would be agreeable to think that, if it can scarcely finance the preservation of the Salute, it might, for instance, knock the dent out of a Moor's hammer, or regild the nostril of a golden horse.

[Ro]und the world against the wind

[...]TH:
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[...]OUGH:
[...] Horn's Hate
[...] Robinson. £3.25.

[...]handed circumnavigator [...] a hero to the British [...] crowds applauding his [...] celebrate the external [...] adventure. They know [...] he did what he sailed to [...] and why he did it, the [...] of the affair, only [...] he writes a book about [...] Blyth's narrative is an out[...]ample of how to turn an [...] voyage into a possible one [...] bravely and writing [...]

[...] in 1968. After an argu[...] how to alter the rules to [...], his wife, Maureen, [...] why not sail round the [...] way round?" Other[...]casionally done this, but [...] north to the quieter [...] Pacific after rounding [...] east to west. This was [...] Blyth meant. His wife [...] steadfast ally: she kept [...] to his. Mixing them [...] dramatic point to what [...] though before the end of [...] The end was British [...] by Mr Blyth, spon[...] designed by the British [...], built in a British [...] than six months and [...] in October, 1970. [...] unify his narrative and [...] calibre of the man. His [...] the Parachute Regiment [...] self-discipline. After rowing the Atlantic with Ridgway in 1967 he resigned and became a Schweppes salesman—a little man with an enormous dream and far too little money to float it. Rounding the Horn to safety was not for him. He meant to carry on south, to sail *against* the Roaring Forties of the Southern Ocean. His turning-point was the cape of Good Hope.

He was soon in difficulties. The Horn smashed his self-steering gear. He rejected the offer of a spare from England, knowing that the basic tactic of his voyage would now be changed. He would be slowed down; his work-load would increase; sleep would be henceforth his dearest commodity. But his solitude was already peopled by two contrary preoccupations, a question and a certainty. His wife and baby daughter were always in his thoughts. Was he justified in leaving her to cope with his family affairs while he pursued a gamble so heavily loaded against him? The answer was that in his situation fulfilment was all. He had to carry on. He would never allow himself to be blown back. This comfort was grounded in the certainty of his simple Christian faith.

The Forties got him where he thought they would. The words of his log are blown away by the sheer enormity of storm: "written hurriedly at intervals of being hurled across the cabin or clinging on for dear life [they] convey better than any words the reality of the storm". For the first time he was afraid as he weakened. He says, "read between the words if you can". But his spiritual anchor held. He rounded the Cape and sailed on to safety. J. R. L. Anderson, who edits his narrative, rightly concludes: "It would falsify everything Chay stands for if his achievement led others to think 'look what can be got by sailing round the world!' Chay's achievement is not in what he got but in what he gave."

At the end of the fourteenth century, when Richard Hough begins his episodic history of Europe's struggle to find a westerly way round the Horn, Henry the Navigator had established his man at the Moluccas, the fabled treasure house of the East. But the eastward journey was immensely long and to get the plunder home meant an exhausting transit across the Panama isthmus. Thus men looked with frustration for a sea passage through the bulk of America. Their desire for a short-cut to power and riches was obstructed, their shaky speculation about *Terra Australis* was still to be proved. They knew nothing of the Horn and what its winds and waters could do to them; nothing of the fringe of islands and waterways south of Patagonia, making navigational nonsense of the coasts of Chile and Peru; nothing of the ultimate fact that America ended and opened a seaway to the South Sea. It took them 250 years after Magellan first struggled through his passage to replace the myth of *Terra Australis*. The author takes this opportunity to play Hakluyt in an eloquent sample of how they discovered that "the Atlantic Ocean and the South Sea meet in a large and free scope".

Mr Hough's seven tales of their voyages show that nowhere on earth before or since have men suffered such a sea gamble. They show indeed much more than this. The "blind hate" against which they staked and too often lost their lives was more than the fury of a natural phenomenon. A pattern of disaster repeating itself in most of these narratives was man-made. These piracies were ill-planned, ill-manned and ill-equipped. They carried with them mutiny, treachery, the gibbet and the axe, failure in high command, failure of will to fight against too overwhelming a menace. After Magellan, Spaniards and Portuguese, English, Dutchmen and French were drawn into the whirlpool of the Horn, and only Drake survived to harry the western Pacific under the covert instruction of his queen. Sarmiento's efforts to fortify and colonize Magellan's passage after Drake had burst through is the most horrible and enigmatic of these stories; Anson's voyage its most inept and pitiable one. Not until the nineteenth century does the tide of conquest and greed ebb with the coming of the scientist and the missionary, though it was left to the Dutch, who were traders rather than corsairs, to discover after sailing through Le Maine Strait that America was open-ended to the South Sea.

There are many examples of heroism in these pages. But they show that this outburst of energy towards power and riches was barren. The few enriched themselves beyond their wildest dreams, the many found not glory but suffering and death. Mr Hough is a naval historian, who had the good sense to forsake his books to travel over his chosen ground before adding another one. He found a harsh and lonely land of solitary beauty, a paradise of seabirds wheeling over decaying vegetation, a wilderness that has forgotten the men who suffered there leaving no trace.

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Keep it in the family

LUDWIG HARIG:
Sprechstunden
für die deutsch-französische Verständigung und die Mitglieder des Gemeinsamen Marktes, ein Familienroman
231pp. Munich: Hanser. DM 22.

Perhaps somewhat belatedly, though not at an untimely moment, Ludwig Harig, best known until now as an author of radio plays, has written a book for members of the Common Market, a contribution to Franco-German understanding. His description of *Sprechstunden* as a "family novel" is, in the general spirit of the work, a play on words. For a start, it is not so much a novel as a rather loosely arranged set of linguistic exercises. Although a family does figure in each chapter, the book is more for the greater European family, as the full title implies. While its simplicity and pure sentiments might make it reading-matter for all the family, one suspects that the younger members would miss the point of some of its games.

The main figures, the French family Dupont and their kind, will be familiar from school textbooks, which introduce "the" French family (usually depicted standing most untypically in a line on the lawn in front of their house, or sitting at breakfast, or going for a picnic—in fact, indulging in any activity which might help increase the novice's vocabulary). Using some splendidly antiquated illustrations from a French primer, Harig builds up a series of hourly language exercises (*Sprechstunden* in this sense, for the book is hardly likely to be read at a sitting). He presents us with a world of clichés and faceless figures, who exist only in order to demonstrate the idiosyncrasies of a particular verb or to exemplify the pliability of some German root; for one of the book's ironies is that it consists of a French milieu translated into German idioms.

Added to the many camp question-and-answer routines and the-saurian tracts of verbal bravado come various other illuminations of words "in context". Each chapter is constructed to a formula: the textbook parody; some aphorisms or senselessly short quotations from famous men, employing vocabulary already introduced; some pieces of literary montage (all unnecessarily identified at the end of the book); and some simple permutational passages. Word-families give birth to human families; literary men spawn progeny: sensible collocations give way to nonsense. The only development seems to be quantitative, since each sentence can only contain one new word. And the effect is at times exhausting, if not exhaustive, for Harig fails to remain on the same plane of linguistic invention and verbal dexterity in all of his seventy-eight "Lektionen".

Sprechstunden wisely has no particular theoretical axes to grind. We are shown words both well handled and unwittingly abused; at best, we learn to be more wary of them and of the expressions used by our European neighbours.

Village vignettes

MASUJI IBUSE:
Lieutenant Lookeast
Translated by John Bester.
247pp. Secker and Warburg. £2.50.

Masuji Ibuse has had an established reputation in Japan for some forty years. Born in 1898, he produced his first story in 1923, but until *Black Rain*, his novel about Hiroshima, was translated into English, he was hardly known outside his own country.

The present collection of stories is introduced by their translator. John Bester is right when he insists that Ibuse's work is "an acquired taste"; although perhaps not for the reasons which he adduces. To appreciate the book fully it is necessary to have some knowledge of the background of Japanese modes of life and thought. Moreover, several of these pieces are not so much short stories in the accepted sense as character or descriptive sketches, evoking people, an atmosphere and a place. Looked at in this light, however, they have a brilliance and humour which is frequently memorable.

The title story, written in 1950, describes the peculiar behaviour in a postwar Japanese village of a former lieutenant of the Imperial Japanese Army and tells of the ironic circumstances in which he lost his sanity in Malaya during the Second War. The writing is sali[...] times biting, yet understan[...] human foibles. It is also [...] standing piece of characte[...] which underlines the fact, so[...] forgotten these days, that [...] proportion of the junior of[...] the old Imperial Army were [...] sant stock and had a narro[...] tional background. This m[...] both fanatical loyalty, har[...] behaviour and inflexibility.

By far the longest tale, [...] almost half of the book, [...] Village", written in the fo[...] diary, covering some six mo[...] a village policeman shortly be[...] outbreak of the Pacific war. [...] the emphasis is on petty cr[...] narrative gives a sympatheti[...] not only of the village people [...] of the policeman, aged abou[...] who in spite of a limited ed[...] has to act much of the ti[...] mediator and counsellor in [...] squabbles. Another story, [...] "Pilgrim's Inn", has a [...] quality: "Old Ushitora", [...] other hand, displays Ibuse's [...] mocking humour at its best.

John Bester's translation is [...] oughly competent and re[...] though in view of the diffic[...] finding exact translation[...] Japanese into English it is ine[...] that there should be occasion[...] sounding passages.

Other new novels

JOHN BROOKS:
Hat
371pp. Tom Stacey. £2.50.

John Brooks is a later starter, having been born in 1919. It is something to wonder at that his talent should have been dormant for so long. He is a very good writer indeed, if, perhaps, too much given to dredging up obscure words from the depths of his vocabulary.

F. G. Hat's story begins with his schooldays in the 1920s while the death of that genial Englishman to whom things happened but who did nothing himself brings the book to an end in the year 2000. By that time it is recorded as 10PC—the tenth year of the Post Christian Era. Futurist jokes are usually tiresome, and Mr Brooks's are no exception, as the speculation just quoted might indicate.

The ghost of Chesterton stalks throughout the book. Sinister forces threaten the British Way. Imogen Birge, a ubiquitous female of outstanding odium, is a good embodiment of this; and so too is Footwork, a nasty trade union activist. There are secret societies, one of which becomes the official religion; young men swim up the Cam in full evening dress. Hat's regret at the progressive weakening of British beer is truly Chestertonian, and perhaps the most disturbing of all his witty forecasts.

MEREDITH DANEMAN:
A Chance to Sit Down
223pp. Michael Joseph. £1.90.

It is difficult to say whether this novel is about dancing or sex. Barbara, the narrator, is a ballerina and she goes into professional detail about both her *pliés* and her men.

The physical nature of a dancer's life is in fact the most interesting point made by Meredith Daneman, who was herself a ballerina. The members of Barbara's company are merciless in their assessments of each other's physiques. "We used to discuss bottoms in the company as if they were faces", and "to say someone had bad legs was to dismiss their whole personality". Barbara is the current mistress of Jack, who is the proud possessor of a beautiful body and a wondrous fifth limb although this functions too selfishly to be satisfactory. She is wooed away by gentle George, a brilliant designer. George may not be much to look at but he knows what a woman needs in bed. She marries him, has his baby and returns briefly to the footlights to find that a proper diet and regular orgasms have done wonders for her arabesques.

The rigours of balletic life, the tight-lipped company directors, the dedicated girl-friends, the digs on tour are real enough for contemporary taste and so is the sex, whether straight, oral or conjugal. Underneath Mrs Daneman's fine phrases lurks understanding of the choice a woman faces between her career and her man, but softly happy endings ring untrue in modern fairy tales.

RUSSELL BRADDON:
Prelude and Fugue for Lovers
211pp. Michael Joseph. £1.75.

"Fugue" can also be defined as a period of amnesia, and before he has experienced too much of the prelude to this novel the reader might well be looking for some similar kind of release.

Judith, forty-five and widowed, is sitting in a teashop when she spots handsome, crew-cut, twenty-five-year-old André looking in the window. No sooner is she wishing she could feel "this knee warm against hers" than there he is, sitting "comfortably in his chair, his knee comfortably against hers". We already know that "for years" Judith hasn't "even had it off, let alone used the pill", because Russell Braddon is not the kind of author to waste much time filling us in on the details; the other customers in the teashop are there, after all, to prompt Judith's interior monologue. It's easy to see why Judith is so attracted to André - he's so cute he even *thinks* in broken English; and as for his motives, well, women under forty simply don't turn him on and he's got an aged mistress back in France to prove the point.

With that amount of emotional goo swimming about in the first few pages, it's not surprising—though it's often pretty painful—to discover that the ensuing affair, with attendant problems posed by Judith's grown-up children and André's divided loyalties, is schmaltzy enough to send the most devoted follower of Barbara Cartland running to the tight-lipped, acerbic realities of a doctor-nurse romance.

ANNA TAYLOR:
Drustan the Wanderer
168pp. Longman. £1.60.

At Castle Dor near Fowey in Cornwall there is a stone with a sixth-century inscription to a Drustan son of Cunomor. Anna Taylor takes this Drustan to be the historic Tristan, and relates his life and love, in a Cornish, Irish and Welsh setting, in the time of the Saxon invasions.

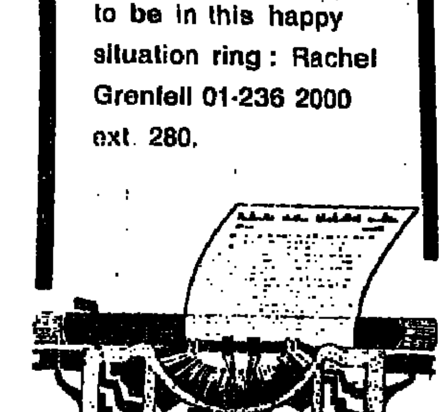
The best parts of the book are those dealing with the half-world between Roman civilization becoming lost, and the advancing barbarism. For instance, Drustan's proclamation as heir was "part Roman, only half understood, and part Cymric, only half remembered". Anna Taylor has studied the Dark Ages to some purpose, and when she describes the vanishing culture, the decaying roads, the decline of a Roman city, it sounds authentic.

She seems unable, however, to decide how to treat the magical elements of the Tristan legend, whether to narrate them, omit them, or rationalize them. This makes uneasy reading in such episodes as the passing of Arthur and the death of Tristan, which are neither the well-known tales, nor are they what might have really happened before the myths began to grow, but a new amalgam of magic and reality. There are love potions but no dragons.

Typing

"*I have been so overwhelmed with work as a result of my advertisements in the TLS that I must stop advertising for a while*", Mrs B of West London, a regular advertiser in our typing columns, told us recently when she rang to cancel her insertions.

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Knowing the score

JACQUES LANZMANN:
Mémoire d'un amnésique
216pp. Paris: Denoël. 20 fr.

Mémoire d'un amnésique is about François and his wife, France, both of them sexually thoroughly well exercised persons. France has made love so variously you feel the notches on her tally-stick must give it the look of a ruler marked off in centimetres. Madame Jackson, the rich American, is into her third hundred. François himself, the central character, fortyish, a crack novelist—when does he fit in his typewriter time?—must be level-pegging with Don Juan at around the thousand-and-three score. The pair of them commute between Paris and a part-paid-for, opulent country house near Evreux. Here, after sliding from under the wheel of his gunned Jaguar, François rides his mare Princesse and fondles his dog, Vulcain. (Jacques Lanzmann has T. H. White's gift for creating credible, unsentimental relationships between man and beast.) Ezra and Stéphanie, the children, are pale, sad creatures, suffering alike from over-fussy attentiveness and neglect.

François and France separate, more because broken marriag[...] part of the order of things in [...] world than for any other r[...] François seeks consolation [...] Dominique, who looks and talk[...] an unused piece of flesh, but he [...] in the end that she too, though so[...] already knows all about the [...] of sexual musical chairs. Fr[...] thinks perhaps she'll try a bit of [...] bianism.

M Lanzmann is a greatly [...] writer, as *Le Rat d'Amérique* sho[...] Here he is not at his best. The [...] is too slick and there are too [...] fatuous sentences like "Qua[...] aimait, peu lui importait le [...] qu'il faisait." But it isn't all [...] glitter and overdrafts. There [...] vivid glimpses too of Norman[...] sants: *le Père* Bachelard and the [...] who murders him, Marianne [...] farm-hand whom he rapes. [...] is the word for these. They [...] seem to have caught up with [...] let alone 1940. And M Lanz[...] ability to give shape and pa[...] story is still plentifully in ev[...] His technical adroitness is admi[...] and his hard, unwinking, sta[...] François, the soft-centred sop[...] cate, enables him to keep a [...] grip on his readers.

The conner conned

JACK GRATUS:
Mister Landlord Appel
174pp. Hutchinson. £1.75.

Jack Gratus's second novel—unlike the impressive *Man In His Position* which appeared three years ago—is a comedy. It is easy enough to make the error of assuming that a book which sets out to be amusing is less deserving of attention than weightier efforts, but in this case lighter really *does* seem to mean lesser. *Mister Landlord Appel* is a slight novel not because Jack Gratus has opted for humour over drama, but because, looked back on, it is quite inconsequential, falling effortlessly into the category of novels which are no trial to read, but which offer no kind of stimulation either.

One of the reasons for this, perhaps, is that the better we come to know the characters in the book, the more they seem like props in a hurriedly constructed joke. Jo Appel, lecturer in Liberal Studies at a London Tech, is poor, dissatisfied, and a bit of a liberal. Stronger than the impulse which prompts a sneaking respect for this stu[...] refusal to read that old reac[...] Orwell, is his desire to live as [...] fortable a life as his friend [...] Andrewitz, whose very pro[...] wheeling and dealing free[...] from the tedious round in w[...] is trapped. For some time, Jo [...] been doing a little poaching [...] Ivan's ground—sleeping with [...] secretary, to be precise—but his [...] rent impulse is to get a little [...] of the financial action. To this [...] he buys—or, as he later re[...] allows himself to be sold—a [...] Ivan wants to offload, the idea [...] that he will make enough out [...] tenants to sweeten his life-sty[...]

Things are not, of cours[...] simple. One tenant is a fractio[...] lady, with a hood for a son; a[...] is described in one of those [...] quirks of the blurb-writer's a[...] "a sexy young nymphomaniac [...] has a near-homicidal husband [...] so on. The spectacle of Jo [...] conned, fleeced and vamped [...] amusing, it's true, but by and [...] —like water finding its level—[...] dribbles through the mind and [...] away without much trace.

A French collector of Dickens

FROM A SPECIAL CORRESPONDENT

[...]tors made Sotheby's sale of [...]er 22/23 an unusual one. [...]s 325 lots were devoted en[...]o Charles Dickens, and it is [...]ears since so much Dickens [...]-first editions, presentation [...]irst American editions, trans[...] autograph letters, original [...]ipts, original drawings by the [...]rs of his books, and Dicken[...] has been seen in the market; [...]d, it ever has in a single sale [...]ion. More remarkable was [...]e collection from which this [...]ived had been formed, over [...]ears, not by an Englishman [...] the late Comte Alain de [...]et, scion of an old French [...] family, who started on his [...]ed quest from Biarritz and [...]is later years (he died in 1950) [...]usanne, Suzannet was a vice-[...]t of the Dickens Fellowship [...] loyal supporter of Dickens [...] (48 Doughty Street), as was [...] attested in the foreword to [...] catalogue by Michael Slater, [...]ate, and editor of *The Dicken-*[...]. As the result of his frequent [...]nificent benefactions during [...]time and their generous con-[...]on by his widow, there are [...] Suzannet Rooms in Dickens [...]; yet more than enough re-[...]ed to make a sale of first-class [...]t which attracted bidding from [...]ber of private collectors as [...] from the British and American [...] to a total of £73,220.

[...] first day was devoted to [...]al drawings by Dickens's illus-[...]s and 183 lots of printed [...]; the latter including no less [...] three sets of *The Pickwick* [...]s 1836-37 in the original parts [...], El Dieff, £1,700. Seven [...]s Bookshop, and £1,100 to an [...]ymous private collector, also [...]. All the other part-issued [...]s were present in their original [...], with that rarity, *Sketches by* [...] 1837-39, reaching £920 (El Dieff), [...] the later ones all going above [...] pre-sale estimates, some of them [...] substantially (e g, *David Copper-*[...] 1849-50, £240, and *A Tale of* [...] Cities 1859, £800, both to private [...]tors). There was a striking [...] of presentation copies, most [...] to close friends of the author [...] Thomas Beard (many), Thomas Milton, Edmund Yates, Charles Kent and W. C. Macready; these all made good prices, with the average between £250 and £500 and buying well spread, though with El Dieff and John Fleming of New York carrying off a number of the plums; an interesting presentation was that of *American Notes for General Circulation* 1842 to the American historian W. H. Prescott (£300, W. T. Spencer). Suzannet had by no means neglected either the first American editions or the translations of Dickens's works into Continental languages, and these latter made surprisingly high prices. J. F. Dexter's famous and exhaustive collection, purchased a couple of years ago by the British Museum, included, we believe, only French versions: if so, it may be hoped that the BM seized this opportunity of adding the German.

The most newsworthy item among the printed books was *Mrs Gamp by Charles Dickens as condensed by himself for his readings*, the actual copy which he used at his last readings in Boston in 1868 (this had been preceded by an earlier version in 1858), presented to his American publisher H. M. Ticknor: this went to El Dieff, outbidding Seven Gables, at £3,600, the highest price of the first day. Suzannet had owned half-a-dozen of these rare and highly prized "prompt copies" (he was a substantial buyer at the Cortlandt Bishop sale of 1938 in New York, where ten of them, from the Gadshill sale, fetched prices up to $7,750) but all of his except this one have gone to Dickens House.

Among the original drawings was one by Phiz for *Pickwick* (£480, El Dieff) and one (unused in the book) by Samuel Palmer for *Pictures from Italy* (£300, Seven Gables); but the most substantial lots were a group of five by Phiz for *Martin Chuzzlewit* (£2,200, El Dieff) and the complete set by the same artist for *Little Dorrit*, mounted in four folio volumes and showing many differences from the published plates, which disappointed at £4,400.

The second day contained the manuscript material, beginning with 112 lots of autograph letters, not a few of them in substantial groups addressed to the same correspondent: e g, all Dickens's known letters (eighteen) to his Belfast friend Francis Danzell Finlay (£850, Quaritch). Although the letters had been catalogued with the most scholarly care (occupying 58 whole pages quarto) and a very readable fullness of quotation (the text of those included in the Nonesuch edition is constantly found to be seriously inaccurate), the temperature in the room was very different from that of the previous day, when almost every price exceeded the auctioneer's estimates, often by 100 per cent. Whether there is insufficient general appetite for Dickens's letters —he was a prolific correspondent and they are common enough—or whether this was too much of a mouthful to be absorbed in a single offering, the bidding throughout this section was mostly rather apathetic, despite the keen interest of many of the contents. For example, an album of very early letters to Henry William Kolle, who acted as Dickens's go-between with his first love, Maria Beadnell, for which Suzannet had paid Rosenbach $7,000 in 1946, failed to find a buyer above £400, and another album containing thirty-one letters (all but three of those known, with one previously unknown) to Edmund Yates, "the greatest favourite of all the band of 'Dickens's young men'", was knocked down at less than one-third of the estimate. Letters to George Cruikshank were more popular: a group of the earliest surviving (about the illustrations for *Sketches by Boz*) of 1835/36 going to Pickering and Chatto at £600 and a later one: 1839, about *The Loving Ballad of Lord Bateman*, £220 to the same buyer; while Maggs carried off a fine letter to Macready at £190, and Quaritch a significant group of papers bearing on Dickens's persistent campaign to secure copyright protection for English authors in America (£320).

The handful of lots of Dickens's literary manuscripts were dominated by two. Of the forty-four pages known to survive of the original manuscript of *Pickwick* the twelve (consecutive) offered here were the only ones known to be still in private possession. The others are divided between the British Museum (five), the Berg Collection in the New York Public Library (one), the Rosenbach Foundation, Philadelphia (twenty-four) and Dickens House (one page, purchased by Suzannet from Rosenbach in 1932 for $9,000 and presented in 1937). The present section, comprising part of Chapter XXXVII with deletions and revisions on every page, had been bought by Suzannet from Rosenbach in 1935 for $40,000. It now returned, at £9,000, to an anonymous American purchaser. Of the manuscript of *Nickleby*, about 150 pages are known to survive; these had been acquired by Rosenbach from the William A. White estate in the early 1930s, and the largest section is now in the Rosenbach Foundation Library, with single pages in the Pierpont Morgan and the Free Library of Philadelphia. The thirty-nine pages of Chapter IX, purchased by Suzannet from Rosenbach in 1932 for $45,000, were presented by him to Dickens House in 1938. The twenty-two pages of Chapter XV now offered, again the only known survivors in private hands (bought by Suzannet from Rosenbach as late as 1946 for $12,000), were bought for £12,000 by Quaritch, acting for the British Museum.

Mr Slater, in his foreword to the catalogue, rightly described the Suzannet collection as "indisputably one of the two finest privately owned Dickens collections in existence" citing as the other Colonel Richard Gimbel's, which has now passed to the Yale University Library. It may be doubted (there is as yet no published catalogue) whether this latter was really in the same class. The collection formed by J. F. Dexter, who started collecting while Dickens was still alive, was perhaps stronger than either in the first editions of Dickens's books in pristine original state, though certainly less strong than the Suzannet collection (whether at Dickens House or as now sold) in manuscripts, drawings, and letters. It is not generally known that this famous collection, kept intact for many years after Dexter's death, was actually purchased by Lew D. Feldman of El Dieff, New York, but was refused an export licence in favour of the British Museum (surprisingly weak, the Copyright Act notwithstanding, in the first editions *in original state*). Mr Feldman's vigorous performance throughout the first day of the Sotheby sale no doubt reflected his determination to make good at least some of his Dexter deprivation; while his total abstention from the second day, presumably indicating that he had decided to leave the manuscript material alone, certainly had its effect on the generally more conservative price-levels. Another factor, for institutional buying at least, may have been that although some of the letters here offered (and quoted from) remain as yet unpublished, they may be expected to appear in the Pilgrim Edition when it completes its leisurely progress. Meanwhile, the amply annotated Sotheby catalogue deserves a place on the shelf of any loyal Dickensian.

[B]ooks [R]eceived

[Anth]ologies

[...] W. L. (Editor). *The Bedside* [*Gu*]*ardian* " 20. A Selection from [*The*] *Guardian* 1970-71. Introduc[tion] by Richard Crossman. 255pp. [...] £1.75.

[...]view with Lord Butler and a [...]'s own review of *Oh!* [...], an analysis of Clydeside [...] on an old literary lion—[...]'s selection from the news[paper] is a well-assorted bag. Fewer [...] than has sometimes been the [...]; merit inclusion by the sheer [...] of the writing; but there is [...] of solid worth.

[...] and Architecture

[...], HELMUT. *Architecture in* [*Scot*]*land*. 146pp. Longman. £2.

[...]ological account, century by [...], of Scottish buildings, begin[ning] with the megalithic chambered [...] on Orkney and ending with [...] and commercial buildings in [Edin]burgh of 1968. Mainly a pic[ture b]ook with captions, it has a very [...] text which is informative [...] rather naively written. [...] selection of examples is good, [...]what thin when the book [...] the nineteenth century. Not[able o]missions from the illustrations [...] Playfair's Neo-Classical buildings [...] Edinburgh, Alexander Thomson's [...] Greek Revival churches [...] Glasgow and the splendid commer[cial p]alaces of central Glasgow. To [...] chapter is added, however, a [compre]hensive list of buildings to see, making the volume a useful reference book.

The photographs are well chosen but for the most part muddily reproduced. There are well-drawn plans by Ian G. Scott, but too few of them.

Biography and Memoirs

ARNOTT, ANNE. *Journey into Understanding.* 227pp. Mowbrays. £2.50.

Anne Arnott writes well, vividly recalling her strange family with all its quirks of religious and social outlook. Here are her doctor father, an eminent consultant physician, her cultured and devoted mother, her step-brothers, and her uncles and aunts. She writes of herself, as a child in an adults' world, without any sentimental indulgence.

Mrs Arnott handles the community of Plymouth Brethren to which they belonged with the same quiet honesty. The hard benches on which the little girl had to sit through the long Sunday morning meetings, the repetitive extempore prayers, the Bible readings, the long sermons, the slow hymn singing without instrumental accompaniment, made a firm impression. The rituals must have seemed to her to be not so much worship, but rather a kind of weekly re-inforcement of the Brethren's theology and creed. She became an Anglican, as did several of the others, though, to the shocked distress of the group, one aunt joined the Roman Church.

Botany

ROSS-CRAIG, STELLA. *Drawings of British Plants.* Being Illustrations of the Species of Flowering Plants Growing Naturally in the British Isles. Part XXVIII: Hydrocharitaceae and Orchidaceae. 53 plates. Bell. £1.

Depicts the first two Monocotyledonous Families to be included in this beautiful series. After illustrating four genera of the Hydrocharitaceae the remainder of the book is devoted to the forty-nine British orchids. All parts of the different species are drawn with great accuracy, especial care being taken to illustrate in detail the very complex and varied structure of the flower.

Drama

SIFAKIS, G. M. *Parabasis and Animal Choruses.* 150pp. Athlone. £4.

The highly formalized sequence of some parts of Aristophanic comedy, contrasted with the simple dialogue scenes of the rest, has always presented an intriguing problem, for which many solutions have been suggested. Professor Sifakis starts with the very fruitful thought that to speak in terms of breaking the illusion is to misunderstand the essential nature of this kind of comedy. The time is ripe for this approach, since we have become accustomed ourselves to a theatre which is not, or not wholly, illusionistic, and on the other hand with the discovery of more and more Menander we have a new ancient yardstick by which to measure the earlier comedy of Aristophanes.

It has usually been assumed that the part of the formalized sequence called the parabasis is very old and possibly the germ from which comedy sprang. Professor Sifakis argues convincingly that the part of the parabasis in which the poet praises himself was not introduced before the official competitions in 486 (it was a "digression" and gave its name to the whole) but that the self-invocation to the gods and the self-description of the chorus were older. He does not consider the possibility that these invocations to gods other than Dionysos may derive from the processions which were included in all the Athenian festivals of Dionysos. The self-description of the chorus he traces back very ingeniously to its earliest occurrence on a vase of about 515. Thus we learn a little more about pre-comedy from this book, which will be welcomed by all students of drama (whether they have Greek or not) for its sound scholarship, full analysis of all the forms and themes of the comic parabasis, and excellent discussion and pictures of comic choruses on vases.

Education

SCOTT, RACHEL. *A Wedding Man is Nicer than Cats, Miss.* 192pp. Newton Abbot: David and Charles. £1.95.

This is the best book yet written about the problems and pleasures of teaching immigrant children. Rachel Scott writes with verve and lucidity of her work in a West Riding school with a special reception class for Indian and Pakistani children who had to acquire some English before they could join their Yorkshire contemporaries. Her book is a humane document showing with humour and understanding the many social and cultural hurdles that had to be taken. It is also a testimony to the best kind of inventive, flexible child-centred teaching methods and as such ought to be read by anyone connected with education: parent, teacher or student.

VAIZEY, JOHN. *Education.* 64pp. Macmillan, Paperback, 60p.

John Vaizey's short book surveys the educational scene in Europe since the Second World War with welcome emphasis on the ideas with which the different countries reconstructed their educational systems after 1945. Occasionally, in the interests of simplicity, he is too sweeping. It is not yet true to say that the system of automatic

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promotion from class to class in English schools" has now been succeeded by a system of family grouping". His wit, if caustic, is refreshing in the world of handbooks. Would many such drafts venture on graduate unemployment in Europe, "The outcome for such people was unattractive. So, often, were they."?

Gastronomy

GUNYON, R. E. H. *The Wines of Central and South-eastern Europe.* 132pp. Duckworth. £1.95

Since, according to the author, eight million bottles of wine from five of the nine countries included in this compact survey were imported into the United Kingdom in 1970, and the quantity is likely to increase with the expected rise both in wine-drinking here and in the price of French and German wines, this addition to the wine bookshelf is welcome. As well as the six socialist countries of Eastern Europe, there are chapters on Austria, Greece and a somewhat slender reference to wine production in the Soviet Union. Based on wines mostly available in Britain and on careful study of information from the countries concerned, this first book to be devoted to the considerable wine industries of Central Europe and the Balkans lists and describes the grape varieties and the wines to be found there. As the names of both grapes and wines are often unfamiliar, R. E. H. Gunyon's unassuming little book will be of value to those venturing both in their wine drinking and in their travels beyond the well-charted wine areas of Western Europe.

Humour

HARGREAVES. *Googlies.* Unnumbered pages. Macmillan. 80p.

A batch of cricketing cartoons reproduced from *Punch, The Cricketer* and elsewhere. This is very much a collection for enthusiasts. Others may not easily catch the joke.

Literature and Criticism

QUENNELL, PETER (Editor). *Quotations from Shakespeare.* 279pp. Michael Joseph. £2.50.

If Peter Quennell has dared to add yet another to the innumerable Shakespeare anthologies, he has at least made the compilation from his own point of view. The passages are clearly chosen not simply for their quality as poetry but to reflect the dramatist's outlook on life. All the plays except *Pericles* and *The Comedy of Errors* make their contribution, and a brief comment precedes each play. An introduction recapitulates the well-known biographical facts, gossip and conjecture, but is expanded by some reflections on the poet's temperament and his conflict between zest for life and a melancholy awareness of the human condition.

Social Studies

DARTINGTON, TIM. *Task Force.* 129pp. Mitchell Beazley for Task Force. Paperback, 75p.

Task Force is a voluntary organization, working in ten London boroughs, which puts young people, many of them still at school, in touch with the old and lonely. Sometimes their visits are practical, to do the shopping or redecorate the kitchen; more often they just fulfil a basic human need and stop for a regular chat with people who have little other communication with the outside world. By 1969 Task Force had over 8,000 volunteers and visited some 3,500 old people. Tim Dartington traces the origin of the organization from 1964 with case-histories of both volunteers and those they have helped. His comments on relations between the volunteers and professional social workers are of particular interest and the book is worth reading by anyone interested in creating a participant society.

Travel and Topography

COYSH, A. W., MASON, E. J., and WAITE, V. *The Mendips.* 232pp. Hale. £2.50.

A third edition of a book in which a geologist, an archaeologist and an architect and historian pooled their knowledge of the Mendips to provide an all-round picture of the region. Each has done some up-dating, as for instance in reference to the growing popularity of sailing, or the continuing decline of Somerset collieries and of farm cheese-making. A few recent books are added to the bibliography.

STOREY, EDWARD. *Portrait of Fen Country.* Photographs C. W. L. Grist. 221pp. £2.30.

The author invites his readers to stay awhile in the Fen Country, believing its peculiar quality cannot be appreciated at first sight. This flat land of wide skies is a kingdom of its own and as a Fenman, Edward Storey disapproves of any such change as the indiscriminate planting of trees which would lessen the sense of space. He succeeds in conveying the atmosphere of the Fenland and the nature of its people, of whom he tells some pleasant anecdotes. New ideas may percolate slowly, though the Fenlander was surely exceptional who sceptically dismissed the Moon landings as an American publicity stunt "to scare off them Russians".

We regret that there were errors in the titles of three books advertised by the Partisan Press in the *TLS* of October 29. These should read: *A Union Strategy in the Common Market*, edited by Ken Coates; *Essays on Industrial Democracy*, by Ken Coates; and *Essays on Imperialism*, by Michael Barratt Brown.

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

Librarians

ASHTON-UNDER-LYNE

(Borough of)

ASSISTANT LIBRARIAN

(Librarian Scale : £1,140 to £1,932)

APPLICATIONS are invited from Chartered Librarians, and from persons about to become qualified, for the POST of ASSISTANT LIBRARIAN in charge of reference services.

Further particulars may be obtained from the Borough Librarian, Central Library, Ashton-under-Lyne, Lancs.

Applications, stating age, qualifications and experience, together with the names of two referees, should be sent to the undersigned by 23rd December, 1971.

O. A. MALONE, Town Clerk.
Town Hall, Ashton-under-Lyne.

ASSISTANT LIBRARIAN

Required for special library. Appropriate experience, typing desirable, a foreign language useful and country interests an advantage.

Salary approximately £1,200 per annum. Staff dining room, 5-day week.

Applications to Librarian, National Farmers' Union, Agriculture House, Knightsbridge, London SW1X 7NJ.

BEDFORDSHIRE COUNTY COUNCIL

CHARTERED LIBRARIAN

[illegible]

Required to [illegible] Divisional [illegible] [illegible] Dunstable.

The post offers a wide range of professional duties in a busy modern Library.

Temporary accommodation may be available. Removal expenses paid.

Application form and further details from the Establishment Officer, County Hall, Bedford. Telephone Bedford 63222, ext. 201.

Closing date 20th December, 1971.

COUNTY BOROUGH OF BLACKPOOL

LIBRARIES DEPARTMENT

CHILDREN'S LIBRARIAN

APPLICATIONS are invited from CHARTERED LIBRARIANS with suitable experience, to take charge of the Central Children's Library and School's Library Service.

Salary: Librarians' Scale within the range £1,548 to £1,932 per annum.

No application forms, but further details of the post are obtainable from the Chief Librarian and Curator, Central Library, Queen Street, Blackpool, FY1 1PX, to whom applications should be sent together with the names of two referees by Monday, 20th December, 1971.

CAMBRIDGE CITY LIBRARIES

SENIOR ASSISTANT
CHILDREN'S AND SCHOOLS DEPARTMENT

APPLICANTS should be suitably qualified. Salary within Librarians' Scale for Chartered Librarians £1,653 to £1,932.

Applications stating age, telephone number, education and previous experience, should reach the City Librarian, Central Library, Wheeler Street, Cambridge CB2 3QD (from whom further particulars may be obtained) by 20th December, 1971.

COLCHESTER BOROUGH COUNCIL

LENDING LIBRARIAN A.P.3
(£1,653 to £1,932)

APPLICATIONS are invited from Chartered Librarians to take charge of the Lending Department of Colchester's Central Library. Population 76,970. Book issues 850,000. New Central Library in planning stage. 5-day week, removal expenses, housing accommodation. Librarians who have completed the Part II examination may be considered.

Further details and application form from Borough Librarian, Public Library, Shewell Road, Colchester, to whom application should be sent not later than 31st December, 1971.

UNIVERSITY OF KENT AT CANTERBURY

CHIEF LIBRARY ASSISTANT

APPLICATIONS are invited from CHARTERED LIBRARIANS or from graduates for APPOINTMENT as CHIEF LIBRARY ASSISTANT. The post is that of deputy to the Sub-Librarian (Acquisitions). Duties will include bibliographical checking of orders and acquisitions, correspondence with suppliers and general supervision of the department. Salary within the scale £1,767 to £1,918 according to qualifications and experience, [illegible] for a Chartered [illegible].

Further information and application forms may be obtained from the Librarian, The Library, The University, Canterbury, Kent, quoting ref. L.71/2. Closing date for receipt of applications 31st December, 1971.

DERBYSHIRE COUNTY LIBRARY

BRANCH LIBRARIAN
Matlock
(A.P. 3 £1,653-£1,932)

APPLICATIONS for the above POST are invited from CHARTERED LIBRARIANS with experience of branch library work and an ability to supervise staff. The job involves developing the service for readers and calls for enthusiasm as well as knowledge.

Further information and application forms are obtainable from the County Librarian, County Offices, Matlock, Derbyshire, DE4 3AG.

Closing date three weeks from the appearance of this advertisement.

DUNFERMLINE

PUBLIC LIBRARY COMMITTEE

ASSISTANT LIBRARIAN

APPLICATIONS are invited from suitably qualified Librarians for the above POST, salary scale £1,548 to £1,932, with placing on Trainee (J.4) Scale for applicants who have not yet completed their Associateship. The successful applicant will have responsibility for the Information and Special Collection Departments of a busy Central Library.

Further particulars may be obtained from the Librarian, Central Library, Abbot Street, Dunfermline, to whom applications should be sent by 31st December.

BOROUGH OF KETTERING

PUBLIC LIBRARY

There is a VACANCY on the Librarians' Grade (£1,140 to £1,932 per annum) for a SENIOR ASSISTANT for stock editing and readers enquiries duties, the point of entry to the grade being fixed according to qualifications and experience. There are six other qualified staff on the establishment and the new post is suitable for a recently qualified librarian. Housing accommodation, removal expenses and lodging and disturbance allowances are available where appropriate. Further information may be obtained from the Borough Librarian.

Applications with the names of two referees are to be sent to the undersigned by Monday, 31st December, 1971.

D. Dunford Price, Town Clerk.
Municipal Offices, Bowling Green Road, Kettering.

THE UNIVERSITY OF LANCASTER

ASSISTANT LIBRARIAN

APPLICATIONS are invited for a new POST of ASSISTANT LIBRARIAN (Media Services) within the University Library from August, 1972. Applicants must possess a good honours degree and substantial knowledge and experience of acquisition, storage and exploitation of all types of audio-visual materials; a qualification in librarianship is desirable. Salary will be assessed on the scale £1,491 to £3,417.

Further information may be obtained (quoting reference L.613/A) from the Deputy Secretary and Establishment Officer, University House, Bailrigg, Lancaster, to whom applications (six copies) should be sent not later than 1 March, 1972.

THE UNIVERSITY OF LEEDS

APPLICATIONS are invited for a POST in the DEPARTMENT of BROTHERTON LIBRARY

ASSISTANT LIBRARIAN

Candidates should be graduates. Professional diploma and/or experience would be an advantage.

Closing date : 3rd January, 1972.

Salary scale : £1,491 to £2,803.

Forms of application and further particulars of the post may be obtained from the Registrar, The University, Leeds LS2 9JT, quoting reference number 63/12/AG. Applications should be returned to the Registrar as soon as possible.

CITY OF LEICESTER POLYTECHNIC

Require LIBRARY ASSISTANT. Good educational background necessary, previous experience an advantage.

35-hour week. Refectory facilities. Salary on a scale rising to £1,092 and possibly £1,239 per annum.

Apply giving details of age, qualifications and experience to Chief Administrative Officer (Dept. Est.), City of Leicester Polytechnic, P.O. Box 143, Leicester LE1 9BH.

COUNTY BOROUGH OF LUTON

ASSISTANT LIBRARIANS

Qualified Librarians required for duties in Area High School Libraries. The School Libraries Service operates under the direction of the Borough Librarian. Previous experience of work with young people an advantage.

Salary Scale : Librarians Grade (£1,140 to £1,932 per annum).

Assistance with housing. 100 per cent Removal Expenses.

Please write by 24th December, 1971, stating age, experience, qualifications and naming two referees to the Chief Executive Officer (Ref. 52), Town Hall, Luton, LU1 2BQ.

THE MANCHESTER PUBLIC LIBRARIES

WYTHENSHAWE CENTRAL LIBRARY

LENDING LIBRARIAN

Librarian's Grade, APS (£1,140-£2,106).

Wythenshawe Central Library opened in October, 1971. It offers to a population of 100,000 the full range of services.

Application forms and further details are available from the Chief Assistant Staff, Central Library, St. Peter's Square, Manchester M2 5PD. Closing date is Friday, 31st December, 1971.

SOMERVILLE COLLEGE, OXFORD

The Governing Body of SOMERVILLE COLLEGE, Oxford, invites APPLICATIONS from WOMEN GRADUATES for a MARY EWART FELLOWSHIP. The Fellowship will be tenable for two years from October 1, 1972, at an annual salary of £900 together with free board and residence in College. Selected candidates will be asked to attend for interview.

Particulars may be obtained from Miss Fabrawska, Somerville College, Oxford, to whom applications should be sent by January 19, 1972.

PLYMOUTH POLYTECHNIC

APPLICATIONS are invited for the new POSTS of

ASSISTANT LIBRARIAN (ACQUISITIONS).

ASSISTANT LIBRARIAN (CATALOGUING). (Librarian Scale without bar).

SENIOR LIBRARY ASSISTANT (MEDIA). A.P.1.

The Library will expand rapidly in 1972, and staff will be given opportunity to assist in planning new procedures and in developing a dynamic library service.

Application forms and further details obtainable from the Establishment Officer, Plymouth Polytechnic, Plymouth PL4 8AA, to be returned by 22nd December.

SURREY COUNTY COUNCIL

COUNTY LIBRARY

APPLICATIONS are invited from suitably qualified and experienced persons for the undermentioned POST in the County Library :—

DEPUTY DISTRICT LIBRARIAN, WALTON AND WEYBRIDGE. Grade Librarians, AP4, £1,851 to £2,106 per annum.

Generous relocation expenses and assistance with house purchase in approved cases.

Further particulars are obtainable from the County Librarian, 140 High Street, Esher, Surrey KT10 9QR, to whom applications should be sent within fourteen days of the appearance of this advertisement.

LONDON BOROUGH OF SUTTON

EDUCATION DEPARTMENT

LIBRARIES DIVISION

MUSIC LIBRARIAN

Grade AP4. Salary scale £2,007 to £2,103 inclusive of £105 London Weighting.

Point of entry on the salary scale will be according to educational qualifications and experience.

Chartered Librarians with appropriate experience in the field of Music Librarianship are invited to apply for this important and interesting post in a rapidly expanding part of the library service. The person appointed will be responsible for the maintenance and issue of a large stock of books on music and music scores, together with some 10,000 gramophone records.

Details and application forms obtainable from Ro. Smith, F.L.A., Borough Librarian, Central Library, Manor Park Road, Sutton, Surrey.

Closing date, 29th December, 1971.

T. M. H. Scott, Principal Chief Officer.

COUNTY BOROUGH OF WARLEY

LIBRARIES DEPARTMENT

MOBILE LIBRARY SERVICE

APPLICATIONS are invited from suitably qualified and experienced persons for the following POSTS, which are superannuable and subject to passing a medical examination.

The Mobile Library Service is based on Cradley Heath District Library and serves a predominantly urban area.

(a) MOBILE LIBRARIAN. Salary within Librarians' Scale (maximum £1,932 per annum) for a Chartered Librarian.

(b) DRIVER/ASSISTANT. Salary within Miscellaneous Grades 4/5 (£1,098 to £1,102 per annum, plus £21 per annum local weighting). Possession of H.G.V. driver's licence is [illegible] essential.

Applications for either post stating age, qualifications and experience, and the names and addresses of two referees should be received by the Borough Librarian, Central Library, High Street, Smethwick, Warley, Worcs., not later than 18th December, 1971.

Canvassing will disqualify.

WEST LOTHIAN COUNTY COUNCIL

LIBRARIAN

APPLICATIONS are invited for the POST of SCHOOL LIBRARIAN at Bo'ness Academy. Salary: Chartered Librarians £1,548-£1,932 per annum. Part I Registration Examination or 2 or 3 Groups of Registration or equivalent £1,191 to £1,605. A responsibility element of £200 is payable.

Application forms and further particulars are obtainable from the Director of Education, County Buildings, Linlithgow. Applications should be lodged as soon as possible.

JOHN CALDER, County Clerk.
County Buildings, Linlithgow.

BOROUGH OF WIDNES

APPLICATIONS are invited from Chartered Librarians for the POST of CHILDREN'S LIBRARIAN at a salary in accordance with Grade A.P.1, plus a weighting of £102 per annum throughout the scale. Consideration will be given to applicants who have successfully completed Part 2 of the L.A. Final examinations but are not yet chartered. Salary would then be within A.P.1 (without weighting) with progression to A.P.3 when chartered.

Further details of the post will be supplied on request. Applications, including the names and addresses of two persons to whom reference may be made, should be sent to the Borough Librarian, Central Library, Widnes, Lancs. to reach him not later than Tuesday, 31st December, 1971.

University of Amsterdam

Faculty of Arts

Applications are invited for the Chair of South African Studies

The person to be appointed will be required to teach courses in the language and literature of South Africa, with special emphasis on the Afrikaans language.

Those wishing either to apply themselves or to call attention to suitable candidates are requested to submit full particulars (including a *curriculum vitae* and a list of publications) to the Chairman of the Appointment Committee for the Chair of South African Studies, Prof. G. W. Ovink, Faculty of Arts, Spui 21, Amsterdam, not later than February 29, 1972.

ASSISTANT

required for Hampstead antiquarian booksellers.

Would consider applicant with library background.

Write giving details of age and experience to Box 0259 TLS, The Times, EC4P 4DE.

Public and University Appointments

UNIVERSITY OF MALAYA

FACULTY OF ARTS

APPLICATIONS are invited for the POSTS listed below, which are now vacant and new posts expected to be available early in 1972.

DEPARTMENT OF HISTORY
LECTURERS/ASSISTANT LECTURERS in the following fields:—
(a) HISTORY of MAINLAND SOUTH-EAST ASIA.
(b) MALAYSIAN HISTORY.
(c) MODERN INDONESIAN HISTORY.
(d) EARLY CHINESE HISTORY.
(e) RUSSIAN FOREIGN POLICY.

Candidates should have at least a good Honours degree in History with relevant postgraduate research and/or teaching experience.

For all posts, subject to academic suitability and relevant experience, preference will be given to candidates competent in Bahasa Malaysia (Malay).

Emoluments : (Approximate sterling equivalents) are :

(1) Salary Scale : Lecturers, £1,524 by £74 to £1,962/£2,013, by £81 to £2,441 per annum; Assistant Lecturers, £1,140 by £65 to £1,460 per annum.

(2) In addition a Variable Allowance is at present payable at the following rates: 15 per cent of basic salary subject to certain maxima depending on marital status; minimum £243 per annum, maximum £640 per annum.

(3) Supplementary Housing Allowance of £503 per annum.

Medical benefits are provided under the Medical Services Scheme of the University. Further particulars and application forms are obtainable from Association of Commonwealth Universities (Appts.), 36 Gordon Square, London WC1H 0PF (Tel. 01-387 8572).

The closing date for the receipt of applications is [illegible] January, 1972.

UNIVERSITY OF EDINBURGH

Institute for Advanced Studies in the Humanities

POSTDOCTORAL RESEARCH FELLOWSHIPS

Applications are invited for a number of postdoctoral research fellowships, tenable during the session 1972/1973 for periods of between one term and one year. The subject of research may lie anywhere within the field of the humanities. The fellowships are intended both for scholars of established reputation and for others who may be at an earlier stage in their career. The value of the awards will vary widely according to individual circumstances, but will normally include a maintenance grant and necessary expenses. The closing date for applications is 31st January, 1972.

Application forms and further particulars may be obtained from Dr. M. Coulson, Secretary, Institute for Advanced Studies in the Humanities, 17 Buccleuch Place, EDINBURGH EH8 9LW.

UNIVERSITY OF THE WEST INDIES

JAMAICA

APPLICATIONS are invited for the POST of LIBRARIAN/DOCUMENTALIST at the level of ASSISTANT LECTURER or LECTURER in the INSTITUTE OF EDUCATION. Duties to be assumed 1 January, 1972, or as early as possible thereafter. Appointee will be responsible for developing the Institute of Education Library, placing special emphasis on West Indian materials, and diffusing educational information relevant to the development of school systems in the West Indies. Appointee should have special interest in the literature of education, and he/she will be required to work closely with other staff members in the Faculty of Education.

Salary scales : Assistant Lecturer, £1,500 to £1,860; Lecturer, £1,850 to £3,265 per annum. Child allowance: F.S.S.U. family passages: triennial study leave.

Detailed applications (six copies) naming three referees as soon as possible by persons living in the Americas and Caribbean area to Registrar, University of the West Indies, Kingston 7, Jamaica, and by all others to Inter-University Council, 90-91 Tottenham Court Road, London W1P 0DT. Further particulars obtainable similarly.

Griffith University Australia

UNIVERSITY LIBRARIAN

Griffith University, Queensland's third university, is being established in the southern suburbs of Brisbane. Building will commence early in 1973, and the first students will be taken in March, 1975.

The University will be organized in four schools, namely School of Modern Asian Studies, School of Australian Environmental Studies, School of Humanities, and School of Science.

Applications for the post of University Librarian are invited from librarians qualified to advise on the design of the library buildings, and to establish, develop and manage the University Library.

The salary is equivalent to professorial salary (at present $Aust.15,264 p.a.). Interested applicants should, in the first instance, write to the undersigned for details of the appointment and information about planning for the University. Closing date for applications is 31st January, 1972.

J. Topley,
Secretary,
Griffith University,
100 George Street,
BRISBANE Q. 4000
Australia

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

THE UNIVERSITY OF ASTON IN BIRMINGHAM LIBRARY

Applications are invited from Chartered Librarians, preferably with several years' experience in a senior post, for a post of

ASSISTANT LIBRARIAN

Possession of a degree in physical sciences or engineering will be an advantage.

Salary within the scale £1,491 to £2,040 or £2,178 to £2,727 per annum, according to qualifications and experience.

Application forms and further particulars from the Staff Officer, The University of Aston in Birmingham, Gosta Green, Birmingham B4 7ET, quoting reference 3/72/S.

London Borough of Wandsworth

Cultural Activities Officer

(£2,871-£3,285 p.a.)

This new post will be responsible for directing the Council's activities in the arts and entertainment field.

Candidates should have training in the field of the arts and have sound administrative ability and experience in the development of cultural activities in the community, and the organisation of festivals and exhibitions on a local scale. Liaison with, and the encouragement of, local societies connected with the arts generally, will be an essential duty of the post.

Forms and further particulars from the Borough Librarian, District Library, Lavender Hill, London, S.W.18. (Tel: 01-874 1143). Closing date 1st January, 1972.

COUNTY BOROUGH OF BIRKENHEAD

LIBRARIES, MUSEUM AND ARTS DEPARTMENT

SENIOR ASSISTANT LIBRARIAN

Applications are invited from qualified librarians for the post of Senior Assistant Librarian at Birkenhead Central Library. An interest in cataloguing would be desirable. 5-day week in operation.

Salary: Librarians Scale, £1,653 to £1,932 per annum.

Applications in writing stating age, qualifications and experience and giving the names of two referees to the Borough Librarian and Curator, H. H. G. Arthur, F.L.A., F.R.S.A., Central Library, Borough Road, Birkenhead, Cheshire, L41 2XB not later than the 23rd December, 1971.

KINGSTON POLYTECHNIC LIBRARY

HEAD OF TECHNICAL PROCESSES

Graduate and/or Chartered Librarian required with experience in management of acquisitions, cataloguing and circulation processes, to take charge of this vital area of the libraries activities.

Salary grade S.O.1 : £2,388-£2,871. Details and application forms to be returned by 31st December from The Personnel Officer, Kingston Polytechnic, Penrhyn Road, Kingston-upon-Thames, KT1 2EE. 01-546 1127.

SOMERVILLE COLLEGE OXFORD

The Governing Body of Somerville College invites APPLICATIONS from WOMEN GRADUATES for a RESEARCH FELLOWSHIP tenable for two years from 1 October, 1972, [illegible] £900, together with board and residence in College. [illegible] will be asked to attend for interview. [illegible] obtained from Miss [illegible], Somerville College, to whom applications should be sent by Saturday, [illegible].

VICTORIA COLLEGE UNIVERSITY OF TORONTO

Victoria College is seeking a LECTURER or ASSISTANT PROFESSOR with special competence in CANADIAN LITERATURE; appointment tenable 1 July, 1972.

The application should be accompanied by a statement of the candidate's career and qualifications and sent to: Professor Ann Saddlemyer, Chairman, Selection Committee, Victoria College, University of Toronto, Toronto 5, Ontario, Canada.

EALING TECHNICAL COLLEGE

SPECIALIST CENTRE FOR HIGHER EDUCATION

College Librarian

Applications are invited from Chartered Librarians for the new senior appointment of COLLEGE LIBRARIAN. Wide professional experience essential. Degree in Humanities or Social Sciences an advantage. The Librarian will be an ex-officio member of the Academic Board.

The salary will be on the Principal Officer Grade 1/2 (£2,766-£3,390) plus London Weighting of £105 with Local Government Superannuation.

Further particulars and application forms obtainable from the Registrar, Room 21, Ealing Technical College, St. Mary's Road, London, W5 5RF (telephone 01-579 4111), to whom they should be returned by the 31 December, 1971.

London Borough of Ealing

THE LIBRARY ASSOCIATION

ASSISTANT SECRETARY

Applications are invited for this post which is in the Deputy Secretary's Department. The person appointed will work as one of a team of officers concerned with services to members, Association policy and standards of library service. He will be particularly concerned with special libraries and information departments, and with the Association's campaign to recruit into membership many of the people working in this sector of the profession.

Candidates should have a recognized qualification in librarianship or information science, or an equivalent qualification in management or administration. They must have had practical experience in a special library or information department and be familiar with modern developments and techniques. They should have an interest in staffing since an important part of the work will be concerned with the improvement of salaries and conditions of service. The post will provide opportunities for visiting the various types of special library and attending conferences, seminars and study groups of people engaged in special library and information work.

Salary according to qualifications and experience, on a scale rising to £2,976 p.a. Good prospects of promotion to a more senior post. Contributory superannuation scheme. Further particulars from the Secretary, The Library Association, 7 Ridgmount Street, London, WC1E 7AE, to whom applications accompanied by the names and addresses of two referees should be delivered by 31st December, 1971.

Re-Advertisement (at increased salary)

CITY OF PORTSMOUTH
(Incorporating the seaside resort of Southsea)

DEPUTY CITY LIBRARIAN

(SALARY £3,141-£3,489)

APPLICANTS should preferably be Fellows of the Library Association, or the equivalent, with good experience of administration in large or medium-sized public library systems.

A large amount of reorganization and expansion now taking place: a new Central Library (72,000 square feet) will commence building next June.

Appointment may be made at any point in the above scale. Help given with unsubsidised housing accommodation in Southsea, if required; 50 per cent removal expenses paid. Car allowance. Further details obtainable from the City Librarian, Central Library, Portsmouth, PO1 2DX, to whom applications, together with names of two referees, should be sent by Friday, 14th January, 1972.

INNER LONDON EDUCATION AUTHORITY

Hammersmith College for Further Education

50 Brook Green, W.6

Librarian Grade II

Applications are invited from professionally qualified and experienced Librarians to take charge of the college library.

Salary scale : £2,568-£2,874 plus £69 supplementary London weighting.

Application forms and further details from the Education Officer (Estab. 2A/2), County Hall, SE1 7PB. Tel. 01-633 7546. Closing date for return of completed application forms December 31, 1971.

Professional people and East Kilbride

For those in the professions—for example, nurses, scientists, social workers, teachers—most professions—East Kilbride offers a great deal.

Hardly surprising, when you stop to consider that the town has been and still is Britain's foremost growthpoint. With such growth, the verve and vigour of an expanding community follows naturally—and it is reflected in the life style of the people who live there.

For instance. How many young communities offer a fine swimming pool built to Olympic length; a cabaret and night club hotel of international standard; a luxury cinema; recreational centres catering for every form of sporting activity and two golf courses.

Professional people—particularly teachers for whom vacancies exist in a number of schools—have the added advantage of housing priority in East Kilbride—an important consideration. And you'll discover that it's just one of the many advantages of living in the town. For fuller details, write now to:

The Town Clerk & General Manager,
Ref. T.L.S.1
Civic Centre, East Kilbride, Scotland.

India Office Library

Research Assistants

The Library, in London S.E.1, is both the departmental library of the Foreign and Commonwealth Office on matters connected with India and Pakistan, and an oriental research library open to the public. Its holdings include large stocks of printed books in oriental and European languages.

There are three appointments to be made to Research Assistant, Grade I or II, according to age, qualifications and experience. Minimum age 20.

European Printed Books Section (1 post)

Candidates for this Librarian post must have (or expect to obtain by February 1972) professional qualifications and some practical experience in librarianship. Degree in an arts subject and a knowledge of at least one foreign European language will be advantageous.

Oriental Books and Manuscripts Section (2 posts)

Candidates should normally have a degree either in a north Indian or a Dravidian language. Preference may be given to those with an approved qualification and/or experience in librarianship.

Salary scales : Grade I, £1,986-£2,625. Grade II, £1,295-£2,075 (starting salary may be above the minimum). Non-contributory pension.

For full details and an application form (to be returned by 7 January, 1972), write to Civil Service Commission, Alencon Link, Basingstoke, Hants, or telephone BASINGSTOKE 29222, ext. 500, or LONDON 01-839 1696 (24 hour "Ansafone" service). Please quote G/7886.

UNIVERSITY OF STIRLING

LECTURESHIPS IN ENGLISH LITERATURE

Applications are invited for several lectureships in literature in the Department of English Studies, tenable from 1 September, 1972. Applicants should be specialists in literature of the 16th, 17th or 18th centuries, or in contemporary drama, or in classical literature.

Salary on the scale £1,491-£3,417 plus FSSU.

Further particulars may be obtained from the Deputy Secretary (TLS), University of Stirling, Stirling, to whom applications should be sent by 14th January, 1972.

Royal County of Berkshire

Applications invited for appointment of Branch Librarian, Botley. Salary within Special Scale for Librarians, £1,140-£1,932. Further particulars and application forms which can be obtained from the County Librarian, Abbey Mill House, Abbey Square, Reading, to be returned by Monday, 20th December, 1971.